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ABSTRACT

This instructional package, one of four designed for use by regular or low reader vocational students, focuses on the vocational area of graphics. (Low readers are identified as those reading at a grade 3-6 level.) Contained in this document are forty-two learning modules organized into four units: managing, inks and image carriers, paper, and layout and design. Each module includes these elements: a performance objective page telling the student what will be learned, what materials are needed, and how he/she will be evaluated; an information page providing information needed to perform the activity; and a job steps page detailing the steps necessary to do the task. Many visuals are included to accommodate the needs of the low reader. Technical words are defined. (This document and related documents CE 017 556, CE 017 557, and CE 017 558 are one of three sets of learning modules on graphics. The other two sets are written in formats designed for educable mentally impaired and visually impaired students. The modules are part of a total set of over 1,300 modules written for different student populations. Building maintenance, dietetic assistant, small engine repair, and medical assistant are the other vocational fields covered.) (JH)

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ED158077

INGHAM
INTERMEDIATE SCHOOL DISTRICT
2630 West Howell Road
Mason, Michigan 48854

TO:
MULTIPLE LEARNING STRATEGIES PROJECT

GRAPHICS
Regular Vocational-Low Reader

[Vol. 1]

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

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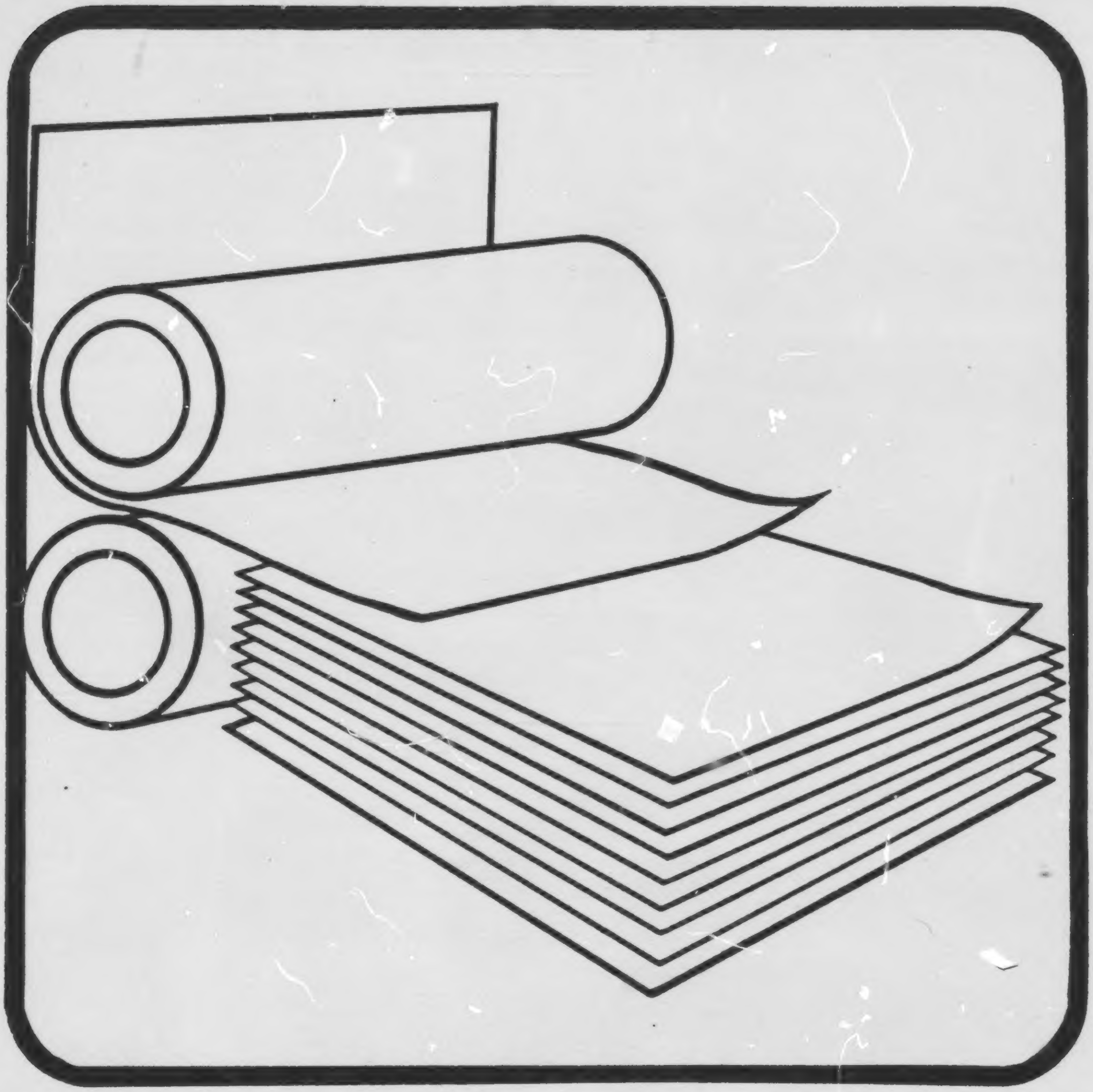
CE 017 655



graphics

unit: MANAGING

capital area career center

1401 02 020
module: 1401 02 020 3 date: DECEMBER 1977 level: IV

skill title: MANAGING A SMALL INPLANT DUPLICATING DEPARTMENT

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

MANY OF THE BASIC SKILLS AND DUTIES NECESSARY WHEN WORKING IN YOUR OWN ONE-MAN INPLANT DUPLICATING DEPARTMENT.

IN ORDER TO DO THIS YOU WILL NEED:

ALL BASIC SUPPLIES AND EQUIPMENT FOUND IN A SMALL ONE-MAN INPLANT SHOP

AT LEAST SIX CUSTOMERS WITH JOBS TO BE RUN

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN ORGANIZE JOBS TO BE RUN, ESTIMATE TIMES, DETERMINE PRIORITY, SCHEDULE YOUR WORK LOAD, PROPERLY RECORD ALL JOB INFORMATION, ANSWER THE PHONE, MEET WITH CUSTOMERS, DELIVER JOBS ON SCHEDULE, ESTIMATE COSTS, CHECK INVENTORY AND KEEP YOUR AREA NEAT AND CLEAN.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. BEFORE STARTING THIS MODULE, YOU MUST HAVE PASSED YOUR FIRST COMPETENCY CHECK (1401 17 001) AND WORKED IN EVERY AREA IN GRAPHICS (COMPOSITION, PASTE-UP, CAMERA, STRIPPING, PLATEMAKING, LAYOUT, PRESSWORK & BINDERY).

2. READ CHAPTER 1 AND CHAPTER 15 IN THE BOOK GRAPHIC COMMUNICATIONS BY R. BROEKHUIZEN.

3. CHECK WITH YOUR INSTRUCTOR AS TO WHEN YOU WILL BE ACTUALLY DOING THIS MODULE, USUALLY YOU WILL BE SCHEDULED AFTER YOUR FIRST COMPETENCY CHECK. YOU WILL DO THIS MODULE AS THE FIRST PART OF A 3-WEEK MANAGEMENT GROUP, YOU WILL BE CALLED 'STUDENT MANAGER' FOR THESE THREE WEEKS.

4. DURING YOUR FIRST WEEK, YOUR INSTRUCTOR WILL DISCUSS WITH YOU ALL PRODUCTION AT THE BEGINNING AND END OF EACH CLASS PERIOD. YOU MUST:

   A. LIST ALL JOB NUMBERS AND NAMES OF JOBS IN EACH AREA;
   B. ESTIMATE TIME IN EACH AREA FOR EACH JOB;
   C. DETERMINE JOB PRIORITY AND COMPLETION DATE WITH INSTRUCTOR;
   D. GROUP JOBS FOR PRODUCTION SCHEDULING;
   E. KNOW WHERE EVERY JOB IS AT ALL TIMES AND CHECK QUALITY AND INITIALS;
   F. ANSWER THE PHONES AND STAY NEAR YOUR DESK;
   G. IMMEDIATELY MEET ANY PROSPECTIVE CUSTOMERS AND HELP THEM.

5. BY FRIDAY OF YOUR FIRST WEEK YOU MUST:

   A. TAKE AN INVENTORY: ESTIMATE THE AMOUNT OF ALL COMMON PAPER, PLATES, FILM AND CHEMICALS (IF WE NEED ANY SUPPLIES, LIST THESE AND CHECK WITH YOUR INSTRUCTOR - USE THE SHOP INVENTORY FORM IN YOUR DESK).

   B. CHECK MAJOR EQUIPMENT FOR MAINTENANCE, WORN PARTS AND NEED FOR LUBRICATION.

   C. DELIVER ANY REMAINING JOBS, CHECK TO BE SURE ALL JOB ENVELOPES ARE COMPLETE.

   D. COST OUT ALL JOBS (USING THE COST SHEET).

   E. BE SURE SHOP IS CLEANED FOR THE WEEKEND: SINKS CLEAN, TOWEL RACKS FULL, SOAP FULL, ALL CHEMICAL BOTTLES FULL, RAGS SORTED AND PUT AWAY, SHELVES STRAIGHT, PAPER PILES NEAT, ETC. (ASK STUDENTS IN EACH AREA TO DO THIS FOR EACH OF THEIR AREAS THE LAST 15-20 MINUTES OF CLASS).

JOB STEPS

6. TO COMPLETE THIS MODULE, YOUR INSTRUCTOR WILL EVALUATE YOUR OVERALL ATTITUDE AND HOW WELL YOU COMPLETED THE TASKS IN STEPS 4 AND 5. YOU MUST HAVE COMPLETELY WORKED WITH AT LEAST SIX DIFFERENT JOBS AND CUSTOMERS DURING THIS WEEK. YOU ARE NOT EXPECTED TO HAVE BEEN PERFECT AND HAVE DONE EVERYTHING RIGHT, BUT MUST APPROACH EACH SITUATION WITH SERIOUS AND PROFESSIONAL ATTITUDES.

graphics

unit: MANAGING

capital area career center

1401 02 021

module: 1401 02 021 3 date: DECEMBER 1977 level: IV

skill title: MANAGING AN INPLANT SHOP

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

MANY OF THE BASIC SKILLS AND DUTIES NECESSARY WHEN SUPERVISING OTHERS IN A SMALL PRINT SHOP.

IN ORDER TO DO THIS YOU WILL NEED:

ALL SUPPLIES AND EQUIPMENT FOUND IN A SMALL PRINT SHOP

AT LEAST FIVE TO TEN OTHER WORKERS (STUDENTS) TO HELP COORDINATE AND SUPERVISE ON MACHINES AND PRODUCTION

AT LEAST SIX CUSTOMERS WITH PRODUCTION JOBS AND CUSTOMERS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN ORGANIZE PRODUCTION, SCHEDULE JOBS IN DIFFERENT AREAS, COMMUNICATE INSTRUCTIONS AND DEADLINES TO OTHER WORKERS, EVALUATE QUALITY AND KEEP PRODUCTION MOVING THROUGH THE SHOP.
2. YOU CAN MOTIVATE A WORKER, PRAISE OR CONSTRUCTIVELY CRITICIZE WHEN NECESSARY AND MAINTAIN A GOOD WORKING ENVIRONMENT.

A TAPE OF THIS MODULE IS AVAILABLE.

JOB STEPS

1. YOU MUST HAVE COMPLETED MODULE 1401 02 020 "MANAGING A SMALL ONE-MAN INPLANT DUPLICATING DEPARTMENT", AND ARE SCHEDULED FOR THIS MODULE.

2. READ CHAPTERS ONE AND TWO IN THE BOOK, PHOTO-OFFSET LITHOGRAPHY BY Z. A. PRUST (INCLUDING THE SAFETY UNIT).

3. YOUR MAIN RESPONSIBILITY FOR THE NEXT TWO WEEKS IS TO KEEP PRODUCTION GOING. YOU MUST:

   A. CHECK AND UPDATE THE PRODUCTION CONTROL BOARD

   B. CHECK ON PRODUCTION IN ALL FOUR AREAS (COMPOSITION, CAMERA, PRESSWORK AND FINISHING)

   C. WATCH AND SCHEDULE DEADLINES TO BE SURE THEY ARE MET

   D. BE SURE PAPER AND SUPPLIES ARE TO THE PRESSES ON SCHEDULE FOR THEIR RESPECTIVE JOBS

   E. TAKE INVENTORY AND ORDER PAPER AND SUPPLIES

   F. COORDINATE MAINTENANCE AND REPAIR

   G. MEET AND TALK WITH CUSTOMERS

   H. ANSWER THE PHONES

   I. CHECK ALL JOB ENVELOPES, ESTIMATE AND COST OUT

   J. FILE JOB ENVELOPES AND PLATES

   K. KEEP DESK AND MANAGER'S AREA NEAT AND CLEAN

   L. KEEP CATALOGS AND PAPER SWATCH BOOKS NEAT

   M. ASSIGN AND SCHEDULE A GOOD CLEAN-UP (1/2 TO 1 HOUR FOR EACH PERSON)

4. ONE OF THE MOST IMPORTANT PARTS OF THIS TWO WEEK MANAGING JOB IS SUPERVISION--WORKING WITH AND GETTING OTHERS TO WORK. YOUR INSTRUCTOR WILL BE WATCHING YOU CLOSELY AND OFFERING SUGGESTIONS FREQUENTLY. A FEW POINTS TO REMEMBER:

   A. BE POLITE AND COURTEOUS TO EVERYONE.

   B. REMEMBER TO SAY THANK YOU AND PLEASE.

   C. GIVE ENCOURAGEMENT WHEN NEEDED.

   D. PRAISE WORK THAT IS WELL DONE.

JOB STEPS

E. USE TACT WHEN DEALING WITH CUSTOMERS, YOU NEED THEM AND AND THEY USUALLY KNOW NOTHING ABOUT PRINTING.

F. MAKE SURE EVERYONE HAS SOMETHING TO DO AT ALL TIMES, AND KNOWS WHAT TO DO AND WHEN TO DO IT.

G. MAINTAIN YOUR TEMPER AT ALL TIMES--NEVER "LOSE YOUR COOL", YOU ARE THE BOSS.

H. SMILE, IT HELPS OTHERS FEEL AT EASE.

I. THINK THINGS THROUGH COMPLETELY BEFORE MAKING DECISIONS, ASK OPINIONS FROM OTHERS.

J. DON'T BE AFRAID TO ASK QUESTIONS IF YOU ARE NOT SURE OF SOMETHING.

K. DON'T BE AFRAID TO ADMIT YOUR MISTAKES.

graphics

unit: MANAGING

capital area career center

1401 02 022
module: 1401 02 022 3 **date:** DECEMBER 1977 **level:** III

skill title: DEALING WITH PRINTING REQUESTS AND PROCESSING

developed & written by: GLEN PETTIT

visuals by: GLEN PETTIT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO ACCEPT, RECORD, ESTIMATE COST AND SCHEDULE A JOB TO BE PRINTED.

AND IN ORDER TO DO THIS YOU WILL NEED:

PRACTICE JOB ENVELOPE SHEET

COST SHEET

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN MEET WITH A CUSTOMER, FIND OUT EXACTLY WHAT IS NEEDED, DECIDE THE BEST METHOD, RECORD ALL NEEDED INFORMATION, GIVE AN ACCURATE COST ESTIMATE, SCHEDULE THE JOB FOR PRODUCTION AND PROPERLY FILL OUT A JOB ENVELOPE.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

WHEN A CUSTOMER (ANYONE WHO WANTS A JOB PRINTED) HAS A JOB, THEY WILL DESCRIBE IT IN THEIR TERMS. HAVING BEEN IN GRAPHICS FOR 10-20 WEEKS YOU HAVE STARTED USING A PRINTER'S LANGUAGE, LIKE: STOCK, REAM, LAYOUT, PASTE-UP, WAX, NEGATIVES, OFFSET, DRILL, STITCH, ETC. IT IS VERY IMPORTANT TO COMMUNICATE WITH THE CUSTOMER - LISTEN TO WHAT THEY SAY THEY WANT, THEN YOU TELL THEM WHAT YOU HEARD THEY WANT. BEFORE THE CUSTOMER LEAVES, COMPLETELY DESCRIBE THE JOB AGAIN BY READING YOUR PRACTICE JOB ENVELOPE SHEET IN WORDS THEY WILL UNDERSTAND.

WHEN YOU MEET WITH A CUSTOMER:

1. INTRODUCE YOURSELF (FULL NAME) AND TELL THEM THAT YOU WILL BE GETTING ALL THE INFORMATION.
2. HAVE A PENCIL (NOT A PEN) AND PAD OF PRACTICE JOB ENVELOPE SHEETS WITH YOU, ON A CLIPBOARD.
3. MAKE A ROUGH LAYOUT AND A DUMMY SO THE CUSTOMER CAN ACTUALLY SEE AND FEEL IT.
4. GET THEIR FULL NAME, ADDRESS (INCLUDING THE CITY AND ZIP CODE), PHONE AND DEADLINE.
5. WRITE DOWN ALL THE INFORMATION AND HAVE THE CUSTOMER CHECK IT WITH YOU (DOWN TO COMPOSITION, YOU CAN COMPLETE AND ESTIMATE THE JOB LATER AND THEN CALL THE CUSTOMER).

LET'S LOOK AT A JOB ENVELOPE:

A. HEADING - PRINT THE TITLE OF THE JOB IN ALL CAPITAL LETTERS. GIVE IT A SIMPLE NAME AND ONE THAT IS EASY TO RECOGNIZE. PRINT THE CUSTOMER'S NAME, PHONE AND ADDRESS. WRITE THE DATE RECEIVED, WORK ORDER (IF YOU GET ONE), BUT NOT THE PROMISE DATE YET.

JOB LESLIE PLAY PROGRAMS (Freedom) DATE RECEIVED 10/15/78
CUSTOMER FOR (NAME) John Wilcox PHONE 676-3321 WORK REQUEST # 3215
(ADDRESS) PROGRAM/DEPT Drama - Leslie H.S. - Leslie, 48972 ACC'T # direct
FORM # — 1. PRODUCTION 2. STUDENT PROJECT ESTIMATED PRODUCTION HOURS ____ DATE PROMISED ~~11/03/78~~

THE FORM NUMBER IS A SMALL CODE USED BY THE PRINTER FOR RE-ORDERS AND FILING PLATES. MOST JOBS WILL NOT HAVE THIS. ADVANCED STUDENTS WILL "ESTIMATE" THE PRODUCTION HOURS FOR A JOB.

2-22

4

GRAPHICS & VISUAL COMMUNICATIONS — CAPITAL AREA CAREER CENTER

JOB LESLIE PLAY PROGRAMS "Freedom" DATE RECEIVED 10/15/78

CUSTOMER FOR (NAME) John Wilcox PHONE 676-3321 WORK REQUEST # 2215

(ADDRESS) PROGRAM/DEPT Drama - Leslie H.S. - Leslie, 48963 ACC'T # —

FORM # — 1. PRODUCTION 2. STUDENT PROJECT ESTIMATED PRODUCTION HOURS DATE PROMISED 11/03/78

NUMBER NEEDED: 750

INSTRUCTIONS/DESCRIPTION: Run 750 programs, black ink on blue bond, 8½x11" folded in half, one picture on cover

INITIALS	DATE					HRS	MATERIALS
			WROTE BY: gp	ESTIMATED BY:			
		COMPOSITION	MACHINE (Text) furnished (pages 2, 3, 4)				
			PHOTO (Headline)				
5 Foggy	Oct 17		ORIGINAL ARTWORK design & set cover				1^{50}
			PMT				
			OTHER	PASTE-UP			
BB	Oct 18	CAMERA-PLATE	NEGATIVES:	2 (10x12)	1^{50}		3^{00}
BB	Oct 18		SPECIAL CAMERA:	HALFTONES: 1 small			1^{00}
BS	10/19		STRIPPING:	PROOFS: 2 (S [✓ Silverprint]) (Color-Key)	25		50
MH	10/21		PLATES: 2 [✓ (E)] (R) (K) (Electro) [✓ (10x15)] (11x17)		2^{50}		5^{00}
			SPECIAL:				
		MATERIALS	STOCK: 850 Shts 8½ x 11 Kind HAM. FORE BOND	Wt 20 Color Blue	5^{00} /M		4^{35}
			STOCK: Shts x Kind	Wt. Color	/M		
			STOCK: Shts x Kind	Wt. Color	/M		
			CUT TO — x PSS (Amount)				
			OTHER:				
		PRESSWORK	INK: [✓ Black], (Color)				
			LETTERPRESS / CHIEF 17 / A B DICK 350 X / MULTI- / SILKSCREEN / OTHER				
BY	Front 10/23						
BY	Retro 10/24		PRINTING INSTRUCTIONS: good quality - 2 sides	OTHER:			4^{00}
DM	10/29	FINISHING	COLLATE ASSEMBLE [✓ FOLD] DRILL STITCH PAD (Shts/pad:)				1^{00}
			FINISHING INSTRUCTIONS: to 5½ x 8½				
DM	10/29		[✓ WRAP]: (Paper) (Plastic) 125/pkg	TRIM TO — x FTS			30
			[✓ DELIVER] (WILL PICK UP)				
			ADDITIONAL COSTS				

NUMBER PRINTED:	ACCOUNTING	
FILE: ORIGINAL/PLATE: NO	TOTAL MATERIALS COST	20^{55}
TIME: (STUDENT) (PRODUCTION)	PRODUCTION COST 10%	2^{05}
DATE DELIVERED: 11/01/77 BY: Hoan DATE BILLED: 11/6/78 DS	EXTRA RUSH	
COMMENTS:	TOTAL JOB COST	22^{60}

GVC-01 11/30/73

CAPITAL AREA CAREER CENTER — 611 HAGADORN ROAD — MASON, MICHIGAN 48854

INFORMATION

B. INSTRUCTIONS - WRITE IN THE QUANTITY THE CUSTOMER WANTS AND THEN A ONE-SENTENCE DESCRIPTION OF THE JOB INCLUDING SIZE, QUANTITY, PAGES, COLORS, ETC.

ER ED: 750	INSTRUCTIONS/DESCRIPTION: Run 750 Play Programs, 8½×11" folded in half, black ink on blue bond, one halftone on cover

C. COMPOSITION - FIND OUT IF THE TYPE AND ARTWORK IS FURNISHED BY THE CUSTOMER OR WHETHER WE COMPOSE THEM. HOW MUCH TYPE (PRESS-TYPE, PHOTO-TYPE, TEXT) MUST BE SET, DO WE DO THE PASTE-UP? COSTS ARE VERY DIFFICULT TO DETERMINE HERE. IF THERE IS PRESS-TYPE OR PHOTO-TYPE, FIGURE AT LEAST 10¢ PER WORD. A PMT COSTS $1.00 PER 10 X 12" SHEET WITH A 35¢ MINIMUM FOR 4 X 10" MATERIAL.

COMPOSITION	WROTE BY: gf	ESTIMATED BY:	HRS	MATERIALS
	MACHINE (Text)	inside furnished (pages 2,3,4)		
	PHOTO (Headline)			
	ORIGINAL ARTWORK	design & set cover		1.50
	PMT			
	OTHER	PASTE-UP cover		

D. CAMERA PLATE - YOU MUST ESTIMATE HOW MANY NEGATIVES ARE NEEDED AND WHAT KIND OF PLATE(S) SHOULD BE USED. A 10 X 12" NEGATIVE COSTS $1.50, SMALL HALFTONES (BOTH PMT AND FILM) ARE $1.00 EACH, A PROOF (SILVERPRINT OR DYLUX) COSTS 25¢ AND ALL PLATES ARE $2.50 EACH. IF A PRINTER CAN USE BOTH SIDES OF ONE PLATE, THE CUSTOMER IS CHARGED FOR 2 PLATES ANYWAY.

CAMERA-PLATE	NEGATIVES:	2 (10x12)	1.50		3.00
	SPECIAL CAMERA:	HALFTONES: 1 (4x5)	1.00		1.00
	STRIPPING:	[✓ PROOFS]: 2 (Silverprint) (Color-Key)	25		50
	PLATES:	2 [✓ (E)] (R) (K) (Electro) [✓ (10x15)] (11x17)	2.50		5.00
	SPECIAL:				

INFORMATION

E. MATERIALS - WRITE DOWN THE AMOUNT OF PAPER NEEDED (INCLUDING PRESS SPOILAGE - USE THE SPOILAGE CHART), THE SIZE, NAME, WEIGHT, COLOR AND COST PER M (1,000). BECAUSE THERE ARE SO MANY PAPERS, SIZES AND COSTS, WORK WITH YOUR INSTRUCTOR TO FIND THE ACTUAL COST. REGULAR 8 1/2 X 11" 20# BOND PAPER COSTS $5.00 PER M.

MATERIALS	STOCK: 850 Shts 8½ x 11 Kind Ham. Bond	Wt. 20 Color Blue	5^{00} /M		$4\underline{25}$
	STOCK: Shts x Kind	Wt. Color	/M		
	STOCK: Shts x Kind	Wt. Color	/M		
	CUT TO – x – PSS (Amount)				
	OTHER:				

F. PRESSWORK - IDENTIFY THE COLOR OF INK AND WHICH PRESS THE JOB WILL BE RUN ON. NOTE ANY SPECIAL INSTRUCTIONS FOR THE PRESSPERSON. OUR CHARGES FOR PRINTING ARE: $1.00 TO PUT THE JOB ON THE PRESS PLUS $2.00 PER M FOR PRINTING. FOR THIS JOB, IT IS $1.00 PLUS $3.00 BECAUSE THE 750 SHEETS ARE PRINTED ON BOTH SIDES (1500 IMPRESSIONS TIMES $2.00/M = $3.00).

PRESSWORK	INK: [✓ Black] (Color)							
	LETTERPRESS	CHIEF 17	[✓ A B DICK 350]	MULTI-	SILKSCREEN	OTHER		
	PRINTING INSTRUCTIONS: good qualtity - 2 sides							4^{00}
	OTHER:							

G. FINISHING - CAREFULLY WRITE DOWN WHAT NEEDS TO BE DONE TO THE JOB AFTER IT IS PRINTED, HOW MANY SHEETS PER PACKAGE WHEN WRAPPED AND ALSO WRITE DOWN A FINAL TRIM SIZE (FTS). TO ESTIMATE FINISHING IS ALSO HARD. FIGURE THE TIME A GOOD EXPERIENCED PERSON IN BINDERY WOULD TAKE ON THE EQUIPMENT AND CHARGE $5.00 PER HOUR FOR EQUIPMENT USAGE. IF PADDING, WE CHARGE $1.00 PER SQUARE FOOT (PLUS THE CHIPBOARD, 2¢ EACH PER 8 1/2 X 11", RECORD THIS UNDER MATERIALS). PAPER OR PLASTIC WRAPPING IS 5¢ PER SHEET, WITH SMALL PACKAGES YOU MAY GET 2 PACKAGES PER SHEET.

FINISHING	COLLATE ASSEMBLE [✓ FOLD] DRILL STITCH PAD (Shts/pad:)			1^{00}
	FINISHING INSTRUCTIONS: ½ (to 5½ x 8½")			
	[✓ WRAP] (Paper) (Plastic) 250/pkg	TRIM TO – x – FTS		30
	[✓ (DELIVER)] (WILL PICK UP)			
	ADDITIONAL COSTS			

INFORMATION

H. ACCOUNTING - SHOULD THE PLATES BE FILED, WILL THEY BE RUN AGAIN OR SHOULD YOU GIVE THEM TO THE CUSTOMER? AFTER THE JOB IS DONE, THE DELIVERY OR PICK-UP TIME MUST BE RECORDED. TO PAY A BILL, THE SECRETARY IN THE MAIN OFFICE WILL SIGN HER NAME AND DATE IT HERE (BILLED). ALL COMPLETED JOBS GO TO THE MAIN OFFICE SO A BILL CAN BE TYPED AND MAILED (OR YOU CAN TAKE THE CUSTOMER AND THE JOB ENVELOPE TO THE MAIN OFFICE TO PAY FOR IT WHEN THEY PICK IT UP).

ACCOUNTING	FILE; ORIGINAL/PLATE: NO	TOTAL MATERIALS COST	20^{55}
	TIME: (STUDENT) (PRODUCTION)	PRODUCTION COST 10%	2^{05}
	DATE DELIVERED: 11/01/78 BY: Green DATE BILLED: [illegible]	EXTRA RUSH	
	COMMENTS:	TOTAL JOB COST	22^{60}

CAUTION: DO NOT GIVE AN ESTIMATE WITHOUT YOUR INSTRUCTOR'S OK. A JOB ENVELOPE NEEDS THE INSTRUCTOR'S SIGNATURE BEFORE THE MAIN OFFICE WILL ACCEPT IT.

SAVE YOUR PRACTICE JOB ENVELOPES, YOU NEED THESE FOR CREDIT WHEN YOU COMPLETE YOUR MANAGEMENT MODULES.

ONCE YOU HAVE COMPLETED THE PRACTICE JOB ENVELOPE SHEET AND YOUR INSTRUCTOR HAS OK'D IT, HE WILL SHOW YOU WHERE TO GET A JOB NUMBER, WHERE TO RECORD IT IN THE JOB NUMBER BOOK AND HOW TO MAKE OUT A MAGNETIC TAG FOR THE PRODUCTION CONTROL BOARD.

ALL SHOPS WILL HAVE SOME KIND OF A SYSTEM LIKE OURS. IT IS VERY IMPORTANT TO KNOW AND UNDERSTAND THE SYSTEM AND TO RECORD EVERYTHING. ALWAYS, WHEN YOU WORK ON ANY PRODUCTION, INITIAL AND DATE THE STEP YOU DO ON THE JOB ENVELOPE. ALWAYS, LOOK OVER THE ENTIRE JOB ENVELOPE FOR EVERY JOB YOU WORK ON.

IN THE JOB STEPS YOU HAVE THREE PRACTICE JOB ENVELOPES TO WRITE UP AND COST OUT. HAVE YOUR INSTRUCTOR CHECK THESE WITH YOU.

FOR CREDIT, YOU NEED TO WRITE UP, COST OUT AND WORK WITH AT LEAST 10 CUSTOMERS AND JOBS. BE SURE TO KEEP YOUR PRACTICE JOB ENVELOPE SHEETS FOR CREDIT.

JOB STEPS

1. BE SURE YOU HAVE COMPLETED MOST OF THE BASIC MODULES IN GRAPHICS AND HAVE BEEN IN THE PROGRAM FOR AT LEAST 12 WEEKS.

2. BEFORE YOU ACTUALLY WORK WITH A CUSTOMER YOU WILL DO SEVERAL PRACTICE JOBS; GET A PAD OF PRACTICE JOB ENVELOPE SHEETS.

3. THERE ARE 7 PARTS THAT MUST BE RECORDED IN FOR ALL JOBS ON THE JOB ENVELOPE WHEN STARTED; EACH ONE MUST HAVE SOMETHING RECORDED IN IT. LOOK AT SEVERAL JOB ENVELOPES AND FIND THESE PARTS.

4. USING THE COST SHEET, WRITE UP A COMPLETE PRACTICE JOB ENVELOPE SHEET FOR THE FOLLOWING 2 JOBS (WHEN FINISHED AND YOU'VE DOUBLE CHECKED YOUR WORK, SHOW THEM TO YOUR INSTRUCTOR).

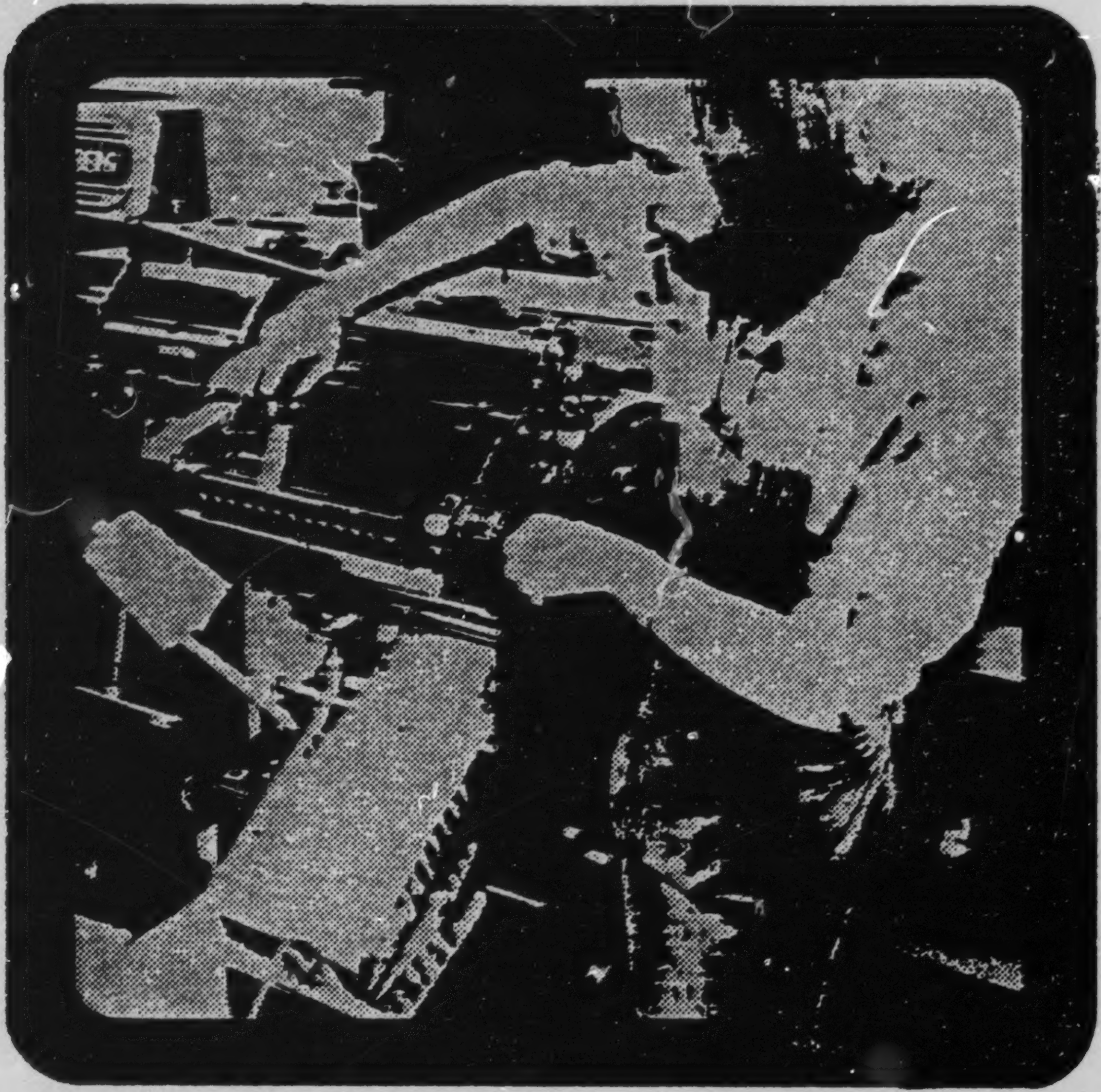
   A-BOB THELEN WANTS 10M ENVELOPES PRINTED, BLACK INK ON #10 WHITE ENVELOPES. HE HAS THE CAMERA-READY COPY FOR YOU. HOW MUCH?

   B-BOB MORGAN WANTS 1M SMALL TICKETS PRINTED FOR THE VFW DANCE IN 4 WEEKS, BLACK INK ON BLUE CARD STOCK. WHATEVER TYPE STYLES AND SIZE YOU WANT. HIS PHONE NUMBER IS 33. HE WANTS THE TICKETS 2 WEEKS BEFORE THE DANCE AND WILL PAY CASH. HOW MUCH WILL THE JOB COST AND CAN YOU DO IT?

   C-LEO SCHUCH, OUR DIRECTOR, WANTS 75 PADS OF HALL PASSES PRINTED. HE WANTS 100 SHEETS PER PAD, BLACK INK ON BUFF PAPER, WRAPPED 5 PADS PER PACKAGE. FTS IS 4 X 5", WE HAVE THE PLATE AND IT IS RUN 4 AT A TIME ON 8 1/2 X 11" PAPER ON THE A B DICK 350 OFFSET. HE IS IN A RUSH FOR IT AND HOW MUCH WILL IT COST?

5. AFTER YOU HAVE COMPLETED THESE SATISFACTORILY, YOU CAN WORK WITH CUSTOMERS. AT FIRST, TRY AND HAVE A MORE EXPERIENCED, ADVANCED STUDENT WITH YOU TO CATCH ANY QUESTIONS YOU MIGHT MISS.

6. IT MAY TAKE SEVERAL MONTHS TO COMPLETE THIS MOD BECAUSE YOU NEED AT LEAST 10 DIFFERENT JOBS TO BE WRITTEN UP. KEEP YOUR PRACTICE JOB ENVELOPE SHEETS, WHEN YOU HAVE 10, SUBMIT THEM FOR CREDIT.



graphics

unit: INKS AND IMAGE CARRIERS

capital area career center

module: 1401 05 001
1401 05 001 3

date: 12/77

level:

skill title: INK: COMPOSITION, REQUIREMENTS, ADDITIVES AND THE PURCHASING OF INK

developed & written by: GLEN PETTIT

visuals by: MARY ANN GAMEL

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DETERMINE AND PURCHASE THE BEST INKS FOR USE IN PRINTING.

IN ORDER TO DO THIS YOU WILL NEED:

THE BASICS OF PRINTING INKS: ITS COMPOSITION; REQUIREMENTS; ADDITIVES AND PURCHASING FUNDAMENTALS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN PURCHASE, SPECIFY AND COST OUT INK REQUIRED FOR A JOB.
2. YOU CAN DETERMINE THE BEST INK TO USE AND BE ABLE TO ADD NECESSARY DRIERS OR REDUCERS TO CHEMICALLY DO THE BEST POSSIBLE WORK.

WORD GUIDE

OPACITY - THICKNESS; HOW WELL AN INK COVERS

TRANSPARENCY - HOW EASILY SOMETHING CAN BE SEEN THROUGH

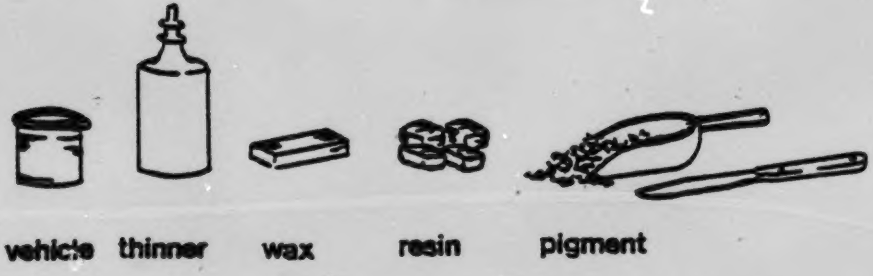
PERMANENCE - HOW LONG INK KEEPS ITS COLOR

INFORMATION

INKS HAVE THREE PRIMARY INGREDIENTS: VEHICLE, PIGMENT, AND MODIFIERS.

VEHICLE: USUALLY DETERMINES THE TYPE OF INK, THE DRYING SYSTEM USED AND HOW WELL EACH INK WORKS FOR VARIOUS PROCESSES AND PAPER. THE MAIN FUNCTION OF THE VEHICLE IS TO ACT AS A CARRIER FOR THE PITMENT AND OTHER INGREDIENTS. IT ACTS AS A BINDER TO PREVENT THE PIGMENT FROM RUBBING OFF AFTER THE PRINTED JOB IS DRY, IT IS RESPONSIBLE FOR THE TACKINESS (STICKINESS) AND FLOW PROPERTIES AND IT IS RESPONSIBLE FOR THE DISTRIBUTING AND TRANSFERRING CHARACTERISTICS OF THE INKS.

PIGMENT: THE PIGMENTS ARE THE SOLID COLORING SUBSTANCE IN INKS. PIGMENTS ARE WHAT YOU SEE WHEN YOU LOOK AT PRINTED MATTER. PIGMENTS ARE THE EXPENSIVE PART OF INK AND DETERMINE THE SPECIFIC GRAVITY, OPACITY OR TRANSPARENCY, PERMANENCY AND FINAL CHARACTERISTICS OF THE INK.



WORD GUIDE

METALLIC - HAS FINE FLAKES OF ALUMINUM OR BRONZE IN IT

INFORMATION

TRANSPARENT PIGMENTS DO NOT REFLECT THE LIGHT ON THE SURFACE. THEY TRANSMIT THE LIGHT THROUGH THE FILM OF INK AND THEN REFLECT IT FROM THE SURFACE ON WHICH IT IS PRINTED. TRANSPARENT PIGMENTS DO NOT COVER THE BACKGROUND; THEY ALLOW THE BACKGROUND MATERIAL TO BE SEEN THROUGH THE FILM OF INK. METALLIC INKS ACTUALLY CONTAIN VERY SMALL, THIN FLAKES OF METAL (SILVER AND GOLD INK).

MODIFIERS: IN ADDITION TO THE DIFFERENT VEHICLES AND PIGMENTS, A NUMBER OF OTHER INGREDIENTS ARE NECESSARY TO PROVIDE SPECIAL PROPERTIES TO THE INKS.

GREASES AND LUBRICANTS (VASELINE, TALLOW OR CUP GREASE) ALLOW THE INK TO PENETRATE AND REDUCE TACK (STICKINESS).

WORD GUIDE

ADHESION - STICKING, BINDING

PENETRATE - ENTER INTO

INFORMATION

WAXES GIVE BETTER ADHESION, REDUCE SET-OFF (SMUDGING) AND SHEET STICKING. PARAFFIN WAX OR BEESWAX ARE COMMONLY USED.

DRY POWDER ADDITIVES (CORN STARCH) ARE USED TO PREVENT SET-OFF OR TO INCREASE THE BODY OF THE INK.

AS YOU CAN SEE, A LOT OF UNUSUAL ADDITIVES CAN BE ADDED TO THE INK TO MAKE IT BEHAVE A CERTAIN WAY OR DO A SPECIFIC JOB. TEMPERATURE AND HUMIDITY PLAY A MAJOR ROLE IN PRINTING AND PRESSWORK. A FEW DEGREES OR HUMIDITY CHANGE CAN MAKE A BIG DIFFERENCE. IDEAL CONDITIONS: 70° F. (21° CENTIGRADE) AND 50% HUMIDITY. PH (ACIDITY) OF THE FOUNTAIN SOLUTION AND OF THE PAPER ALSO GREATLY AFFECT THE INK. A GOOD PRESS OPERATOR MUST ALMOST BE AN INK CHEMIST. FROM EXPERIENCE, THE OPERATOR CAN JUDGE WHAT HAS TO BE DONE TO THE INK BEFORE IT GOES INTO THE PRESS.

INK DRIES BY FOUR METHODS (OR COMBINATIONS OF THE FOUR): EVAPORATION, ABSORPTION, OXIDATION OR CHEMICAL

EVAPORATION: IS THE DRYING OF THE SOLVENT (SIMILAR TO WET CLOTHES DRYING). HEAT MAY SPEED UP DRYING. SCREEN AND DRAWING INKS ARE USUALLY EVAPORATION DRYING INKS.

ABSORPTION: INVOLVES THE PENETRATION OF THE INK INTO THE PAPER STOCK (LIKE A BLOTTER SOAKING UP EXCESS INK). THE VEHICLES ARE VERY CHEAP, SLOW-DRYING OILS. ABSORPTION MUST BE USED ON SOFT PAPERS ONLY. MIMEOGRAPH PRINTING USES THIS TYPE OF DRYING AS DO MANY NEWSPAPERS (TEST THE STATE JOURNAL; RUB THE INKED IMAGE SHORTLY AFTER YOU RECEIVE THE NEWSPAPER).

OXIDATION: CONSISTS OF THE ABSORPTION OF OXYGEN BY THE DRYING OILS AND HARDENING, SO THE LIQUID OIL CHANGES INTO A SOLID. HEAT AND LOW HUMIDITY GREATLY SPEED DRYING. THESE DRYERS ARE GOOD FOR HARDER COATED PAPER.

WORD GUIDE

SUSPENDED - LEFT HANGING

CARTRIDGE - 13-OZ. PAPER TUBE OF INK; REQUIRES SPECIAL "CAULKING" GUN TO DISPENSE

INFORMATION

CHEMICAL: A MORE RECENT DEVELOPMENT, IT USES CHEMICALS OR GASES TO DRY INK. RUBBER BASE INK IS A CHEMICAL DRYING INK, AS IT CONTAINS TINY DROPS OF A DRYING GAS SUSPENDED IN THE INK IN SEALED CAPSULES. A PRESSURE OF 175# PER SQUARE INCH (NORMAL PRINTING PRESSURE) WILL BREAK THESE CAPSULES AND THE RUBBER BASE INK WILL DRY IN SECONDS. UNTIL THE CAPSULES BREAK, THIS INK CAN BE LEFT ON THE PRESS FOR WEEKS (IF THERE IS NO DUST IN THE AIR). THERE ARE ALSO HEAT-SET INKS (A FLAME OR INFRA-RED LIGHT) AND COLD-SET INKS (APPLIED HOT).

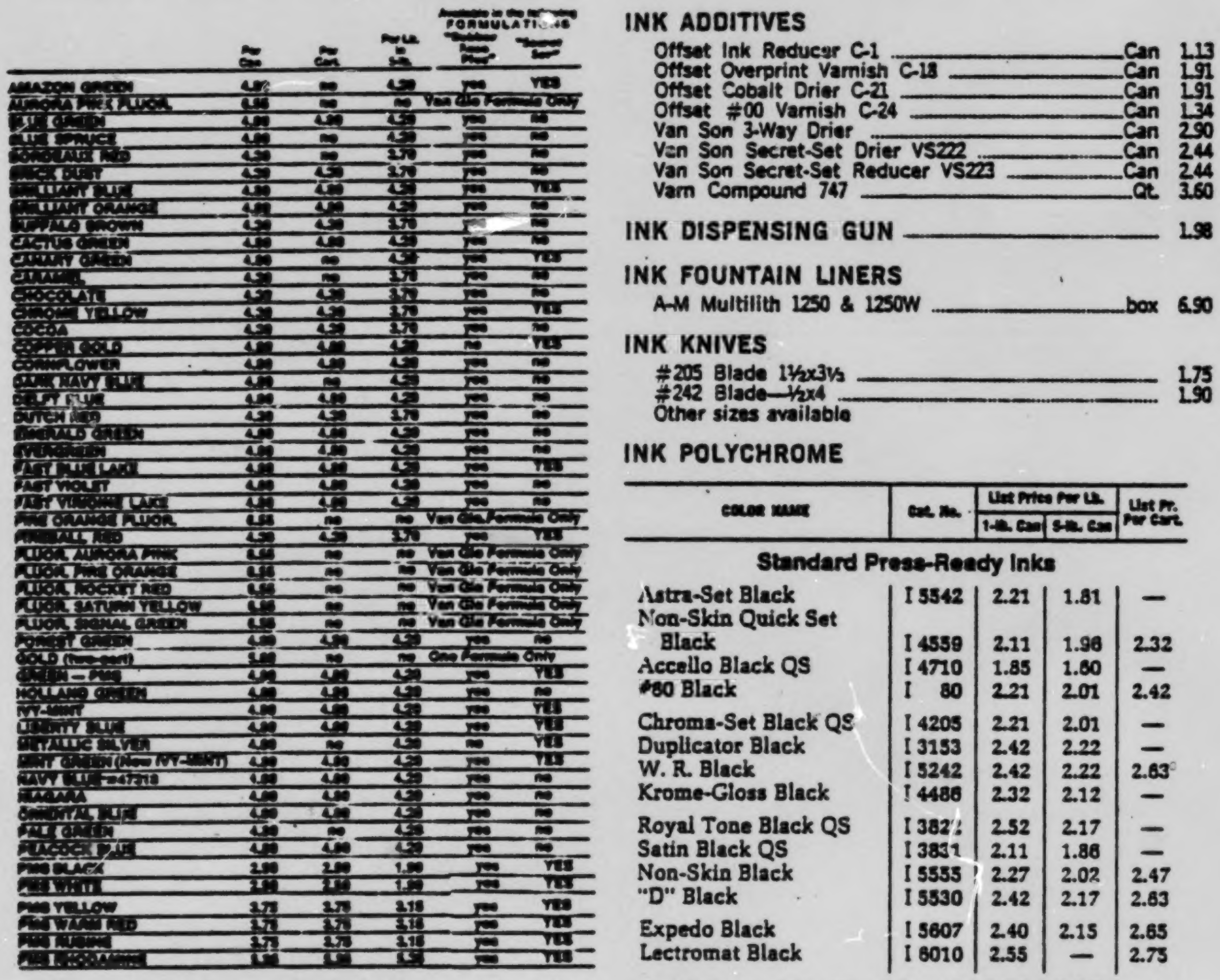
EVERY PRINT SHOP OR DUPLICATING FACILITY WITH AN OFFSET PRESS SHOULD HAVE A REDUCER AND A CAN OF DRYER AVAILABLE. MOST INKS PURCHASED TODAY ARE MUCH BETTER THAN THOSE IN THE 60'S. ALWAYS USE THE RIGHT INK FOR THE RIGHT WORK. ALL INK COMPANIES OFFER FREE ADVICE SERVICES. YOU GIVE THEM A SAMPLE OF THE STOCK, TELL THEM THE PLATE KIND AND PRESS AND THEY WILL TELL YOU THE BEST INK TO USE. INK COMPANIES WILL MIX ANY COLOR TO MATCH ANY COLOR YOU WANT. CLAY-COATED PAPERS WITH SHINY FINISHES PROVIDE THE MOST PROBLEMS (USE EXTRA DRYER AND ANTI-SET-OFF SPRAY POWDER).

REMEMBER: THERE ARE TRANSPARENT AND OPAQUE COLORS. WHITE MIXING INK IS VERY COMMON AND OPAQUE AND TRANSPARENT ARE EACH USED ABOUT 50% OF THE TIME. PROCESS INKS ARE FOR 4-COLOR PROCESS REPRODUCTION. THEY ARE TRANSPARENT AND COLOR-BALANCED. GOLD AND METALLIC INKS TEND TO PROVIDE EXTRA PROBLEMS AND DRY FAST ON THE PRESS.

INKS ARE PURCHASED IN POUND CANS, 5-POUND CANS AND CARTRIDGES (13 OZ.). CARTRIDGES ARE MORE EXPENSIVE PER POUND BUT HAVE LESS WASTE (SCUM IN AN INK CAN IS WASTE AND MAY ACCOUNT FOR 50% OR MORE LOSS IF USED ONLY ONCE A MONTH ON SHORT RUN JOBS). THE CARTRIDGE LOOKS JUST LIKE A CAULKING TUBE (WE USE THESE ON THE MULTI 2850).

INFORMATION

THE LIST BELOW IS FROM A 1974 PRICE BOOK AND GIVES YOU AN EXAMPLE OF HOW A LIST MIGHT LOOK:



	Per Can	Per Cart.	Per Lb. in 5-lb.	Available in the following FORMULATIONS "Rubber Base Plus"	"Secret Set"
AMAZON GREEN	4.80	no	4.20	yes	YES
AURORA PINK FLUOR.	6.55	no	no	Van Glo Formula Only	
BLUE GREEN	4.80	4.80	4.20	yes	no
BLUE SPRUCE	4.80	no	4.20	yes	no
BORDEAUX RED	4.30	no	3.70	yes	no
BRICK DUST	4.30	4.30	3.70	yes	no
BRILLIANT BLUE	4.80	4.80	4.20	yes	YES
BRILLIANT ORANGE	4.80	4.80	4.20	yes	no
BUFFALO BROWN	4.30	4.30	3.70	yes	no
CACTUS GREEN	4.80	4.80	4.20	yes	no
CANARY GREEN	4.80	no	4.20	yes	YES
CARAMEL	4.30	no	3.70	yes	no
CHOCOLATE	4.30	4.30	3.70	yes	no
CHROME YELLOW	4.30	4.30	3.70	yes	YES
COCOA	4.30	4.30	3.70	yes	no
COPPER GOLD	4.80	4.80	4.20	no	YES
CORNFLOWER	4.80	4.80	4.20	yes	no
DARK NAVY BLUE	4.80	no	4.20	yes	no
DELFT BLUE	4.80	4.80	4.20	yes	no
DUTCH RED	4.30	4.30	3.70	yes	no
EMERALD GREEN	4.80	4.80	4.20	yes	no
EVERGREEN	4.80	4.80	4.20	yes	no
FAST BLUE LAKE	4.80	4.80	4.20	yes	YES
FAST VIOLET	4.80	4.80	4.20	yes	no
FAST [illegible] LAKE	4.80	4.80	4.20	yes	no
FIRE ORANGE FLUOR.	6.55	no	no	Van Glo Formula Only	
FIREBALL RED	4.30	4.30	3.70	yes	YES
FLUOR. AURORA PINK	6.55	no	no	Van Glo Formula Only	
FLUOR. FIRE ORANGE	6.55	no	no	Van Glo Formula Only	
FLUOR. ROCKET RED	6.55	no	no	Van Glo Formula Only	
FLUOR. SATURN YELLOW	6.55	no	no	Van Glo Formula Only	
FLUOR. SIGNAL GREEN	6.55	no	no	Van Glo Formula Only	
FOREST GREEN	4.80	4.80	4.20	yes	no
GOLD (two-part)	5.80	no	no	One Formula Only	
GREEN — PMS	4.80	4.80	4.20	yes	YES
HOLLAND GREEN	4.80	4.80	4.20	yes	no
IVY-MINT	4.80	4.80	4.20	yes	YES
LIBERTY BLUE	4.80	4.80	4.20	yes	YES
METALLIC SILVER	4.80	no	4.20	no	YES
MINT GREEN (Now IVY-MINT)	4.80	4.80	4.20	yes	YES
NAVY BLUE—#47318	4.80	4.80	4.20	yes	no
NIAGARA	4.80	4.80	4.20	yes	no
ORIENTAL BLUE	4.80	4.80	4.20	yes	no
PALE GREEN	4.80	no	4.20	yes	no
PEACOCK BLUE	4.80	4.80	4.20	yes	no
PMS BLACK	2.90	2.90	1.90	yes	YES
PMS WHITE	2.90	2.90	1.90	yes	YES
PMS YELLOW	3.75	3.75	3.15	yes	YES
PMS WARM RED	3.75	3.75	3.15	yes	YES
PMS RUBINE	3.75	3.75	3.15	yes	YES
PMS RHODAMINE	5.50	5.50	5.50	yes	YES

INK ADDITIVES

Offset Ink Reducer C-1	Can	1.13
Offset Overprint Varnish C-18	Can	1.91
Offset Cobalt Drier C-21	Can	1.91
Offset #00 Varnish C-24	Can	1.34
Van Son 3-Way Drier	Can	2.90
Van Son Secret-Set Drier VS222	Can	2.44
Van Son Secret-Set Reducer VS223	Can	2.44
Varn Compound 747	Qt.	3.60

INK DISPENSING GUN

INK DISPENSING GUN	1.98

INK FOUNTAIN LINERS

A-M Multilith 1250 & 1250W	box	6.90

INK KNIVES

#205 Blade 1½x3⅓	1.75
#242 Blade—½x4	1.90

Other sizes available

INK POLYCHROME

COLOR NAME	Cat. No.	List Price Per Lb. 1-lb. Can	5-lb. Can	List Pr. Per Cart.
Standard Press-Ready Inks				
Astra-Set Black	I 5542	2.21	1.81	—
Non-Skin Quick Set Black	I 4559	2.11	1.96	2.32
Accello Black QS	I 4710	1.85	1.60	—
#80 Black	I 80	2.21	2.01	2.42
Chroma-Set Black QS	I 4205	2.21	2.01	—
Duplicator Black	I 3153	2.42	2.22	—
W. R. Black	I 5242	2.42	2.22	2.63
Krome-Gloss Black	I 4486	2.32	2.12	—
Royal Tone Black QS	I 3822	2.52	2.17	—
Satin Black QS	I 3831	2.11	1.86	—
Non-Skin Black	I 5555	2.27	2.02	2.47
"D" Black	I 5530	2.42	2.17	2.63
Expedo Black	I 5607	2.40	2.15	2.65
Lectromat Black	I 6010	2.55	—	2.75

ON THE LIST: PER CAM IS 1# CANS; "CART." IS 13 OZ. CARTRIDGES: AND "SECRET SET" IS A FAST DRY INK. A FOUNTAIN LINER IS AN ADHESIVE-BACKED PAPER THAT SNUGLY FITS INTO THE INK FOUNTAIN. IN CLEANING, THE LINER IS REMOVED AND DISCARDED, ALMOST ELIMINATING THE NEED TO CLEAN THE FOUNTAIN.

LOOK IN THE INK CABINET TO GET AN IDEA OF THE INKS AND ADDITIVES WE STOCK. ON FIELD TRIPS, BE SURE TO LOOK FOR THEIR INK STORAGE AND USE. LARGE NEWSPAPERS PURCHASE THEIR INK IN BULK. FOR EXAMPLE, INCO GRAPHICS BUYS 55-GALLON DRUMS OF INK; THE DETROIT FREE PRESS HAS A RAILROAD TANK CAR OUTSIDE THAT THEY PUMP FOR INK.

YOU'LL FIND WE USE MUCH MORE RUBBER BASE INK THAN DOES THE AVERAGE SHOP. RUBBER BASE IS NOT A HIGH-QUALITY INK BUT IT DOES NOT DRY ON THE PRESS. IT CAN BE LEFT ON FOR FOUR OR FIVE DAYS. MOST PRESS OPERATORS CLEAN THEIR PRESS EVERY DAY. GOOD-QUALITY INKS WILL DRY ON THE PRESS IF LEFT IDLE FOR EVEN 1/2 HOUR.

JOB STEPS

1. READ PHOTO-OFFSET FUNDAMENTALS, "OFFSET INK", CHAPTER 14.

2. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

3. EXAMINE THE CONTENTS OF THE INK CABINET. FIND:
   - A. REDUCERS
   - B. DRYERS
   - C. RUBBER BASE INK
   - D. MIXING WHITE - OPAQUE
   - E. MIXING WHITE - TRANSPARENT
   - F. PROCESS COLORS
   - G. FAST DRY INKS

graphics

unit: INKS AND IMAGE CARRIER

capital area career center

module: 1401 05 002
1401 05 002 3 date: OCTOBER 1977 level:

skill title: INK: HANDLING, MIXING, MEASURING AND TESTING

developed & written by: GLEN PETTIT

visuals by: STEVE BRAMER

WORD GUIDE

SCUM - DRIED INK OR "SKIN"

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO CORRECTLY OPEN AND CLOSE A CAN OF INK
2. HOW TO REMOVE THE DRIED SCUM IN AN INK CAN
3. HOW TO REMOVE INK FROM A CAN AND PLACE IT ON A PRESS
4. HOW TO MIX INK
5. HOW TO MEASURE A GIVEN AMOUNT OF INK
6. HOW TO CHECK FOR TACK, VISCOSITY, LENGTH, OPACITY, AND ALSO THE AMOUNT ON A FRESHLY PRINTED SHEET.

IN ORDER TO DO THIS YOU WILL NEED:

A CAN OF INK TO HANDLE, MIX, MEASURE AND TEST

INK KNIFE

GLASS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN PROPERLY HANDLE INK, TRANSFER INK AND CHECK TO SEE IF IT HAS THE REQUIRED CHARACTERISTICS FOR A GIVEN JOB.

2. YOU CHECK TO SEE THE CORRECT AMOUNT OF INK IS TRANSFERRED TO THE PAPER ON THE PRESS.

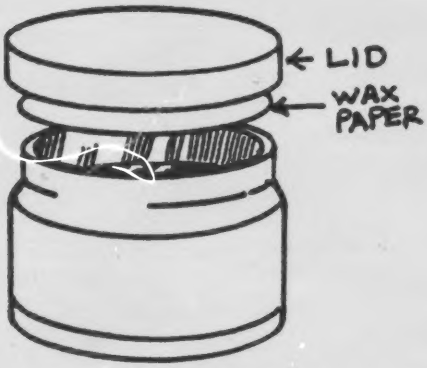
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

ALMOST ALL PRINT SHOPS USE INK FROM A CAN OR FROM AN INK CARTRIDGE. MISUSE OF AN INK CAN BE A SORE POINT WITH MOST EXPERIENCED PRESS OPERATORS, AND THEY WILL QUICKLY LET YOU KNOW THAT. IT IS IMPORTANT THAT YOU LEARN THE FOLLOWING TECHNIQUES WHEN WORKING WITH A CAN OF INK.

MOST PLACES WILL RUN BLACK INK 80% TO 95% OF THE TIME, USUALLY ONE BRAND OF INK FOR MOST WORK. A SMALL OFFSET RUNNING AVERAGE JOBS ALL DAY WILL PROBABLY USE TWO OR THREE CANS OF BLACK INK PER WEEK. IF YOU RAN 10,000 SMALL POSTERS WITH A DESIGN THAT IS HEAVY AND SOLID, YOU WILL PROBABLY USE A POUND OR MORE OF INK. ON A NORMAL PAGE, ONLY ABOUT 5% IS BLACK INK AND THE LAYER IS LESS THAN .0001" THICK (ONE TEN-THOUSANDTHS). SINCE YOU DO NOT OFTEN USE COLORED INK, IT SITS ON THE SHELF A LOT. A CAN OF RED OR GREEN MAY ONLY BE USED TWICE A MONTH; THIS GIVES THE TOP LAYER IN THE CAN A LOT OF TIME TO DRY. TWO WEEKS IN A CAN WILL CAUSE AN EIGHTH OF AN INCH (1/8" OR 3MM) OF INK SURFACE TO HARDEN AND BECOME UNUSABLE SCUM. IF THERE WAS AN AIR LEAK, MUCH MORE WOULD BE LOST. IT IS IMPORTANT TO TAKE CARE OF INK. ON INFREQUENTLY USED COLORS, 1/2 OF THE INK IS WASTED BEFORE IT EVER GETS ON THE PRESS.

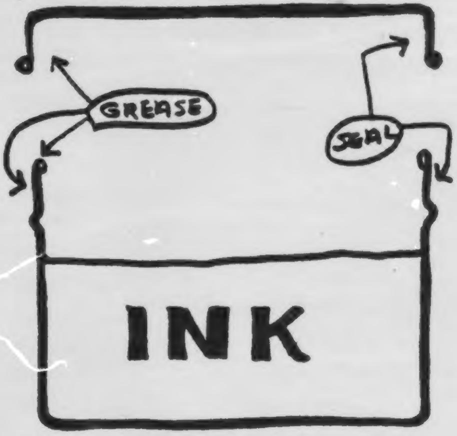
THE INK CAN LID IS MADE TO FIT SNUGLY, BUT NOT TIGHT. TO OPEN, SIMPLY TWIST THE LID A LITTLE, AND THE CAN SHOULD OPEN. IF THE CAN IS DENTED OR HAS DRIED INK ON THE SEAL, YOU WILL HAVE PROBLEMS.

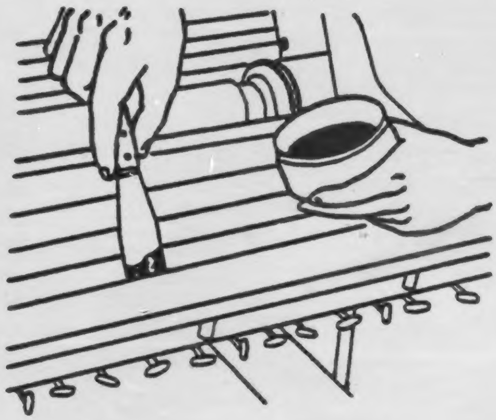


A NEW CAN OF INK IS TAPED SHUT. REMOVE THE TAPE, AND THE LID OPENS EASILY. THE CAN IS USUALLY FULL TO THE LID, BUT IT HAS A WAXED PAPER ON THE TOP SURFACE TO REDUCE DRYING. REMOVE THIS WAXED PAPER CAREFULLY; GO SLOW SO IT WON'T TEAR (WHEN OFF, WRAP IN SCRAP PAPER SO YOU DON'T MESS UP THE WASTE BASKET). THERE MAY BE A LITTLE INK IN THE LID; CLEAN THIS OFF. CLEAN ANY INK THAT MAY BE ON THE RIM OF THE CAN OR MAY TOUCH THE LID. NOW TAKE ANY HEAVY GREASE (OR OIL) AND PLACE AROUND THE RIM AND INSIDE LID OF THE INK CAN. THIS WILL MAKE AN AIRTIGHT SEAL. DO ALL OF THIS WHILE YOU ARE RUNNING THE PRESS. DON'T WASTE TIME ON A JOB DOING THIS. AFTER 50 - 100 HOURS OF PRESS EXPERIENCE ON-THE-JOB, YOU CAN DO THIS TYPE OF RELATED WORK AND RUN A PRESS (BE SURE TO WORK WHERE YOU CAN WATCH THE DELIVERY - EVERY MINUTE OR TWO).

INFORMATION

IF YOU ARE GOING TO USE UP THE ENTIRE CAN OF INK IN A FEW DAYS, IT IS NOT NECESSARY TO BE SO CAREFUL. TO REMOVE INK FROM A CAN, TAKE AN INK KNIFE (BE SURE IT IS CLEAN) AND SCRAPE THE EDGES OR SIDES OF THE SURFACE OF THE INK TO REMOVE ANY HARD SCUM. USUALLY SCUM WILL COME OFF IN ONE PIECE. WRAP SCUM IN SCRAP PAPER AND PUT IT IN THE WASTE BASKET. ALWAYS REMOVE INK, KEEPING THE SURFACE FLAT AND SMOOTH. DO NOT DIG HOLES IN THE SURFACE; THIS WILL CAUSE THE INK TO DRY OUT FASTER. USUALLY, GO AROUND THE CAN, TOWARD THE CENTER AND PULL OUT THE INK KNIFE WITH INK (A BEAD 1/2" DIAMETER, 1" LONG). BY HOLDING THE KNIFE A MINUTE, THE INK WILL RUN OFF. BY SLOWLY TWISTING THE KNIFE, THE STRING OR DRIP OF INK WILL STAY ON THE KNIFE (LIKE FUDGE ON A SPOON). IT IS MUCH EASIER TO HOLD THE INK CAN CLOSE TO THE FOUNTAIN. PLACE THE INK IN THE FOUNTAIN AGAINST THE ROLLER (AS SHOWN), BE SURE IT DOES NOT GET ON THE DUCTOR ROLLER. ADD MORE INK ALONG THE FOUNTAIN ROLLER IF NECESSARY, AND TURN THE FOUNTAIN ROLLER A LITTLE. IF RUNNING ALL DAY, FILL THE FOUNTAIN 1/2" DEEP. IF RUNNING A SHORT RUN, THEN JUST A SMALL BEAD IS ENOUGH.

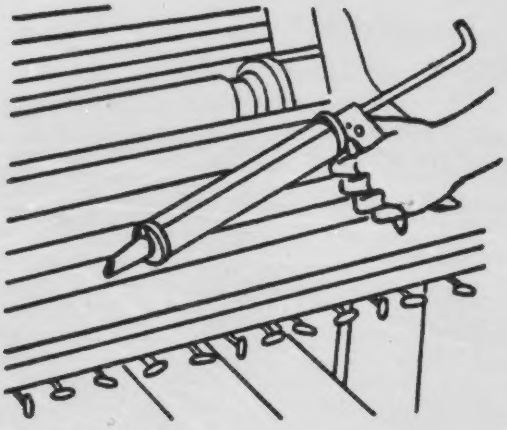




MANY PRESS OPERATORS DO NOT SAVE INK. ONCE IT HAS BEEN ON THE PRESS AND HAS GOTTEN DUST ON IT, THEY DISCARD IT (PAPER DUST IS EVERYWHERE IN A PRESSROOM). SOME PRINTERS WILL PLACE A 1/2" OF WATER ON TOP OF THE INK IN AN INK CAN (REMEMBER, THE BASIS FOR OFFSET INK IS: "INK AND WATER DON'T MIX"). AN EASY AND FAST WAY TO CLEAN AN INK KNIFE IS TO POUR A LITTLE BLANKET WASH ON A PILE OF SCRAP PAPER. THEN, WIPE THE KNIFE ON THE TOP SHEET, REMOVE IT. THEN, WIPE IT ON THE SECOND SHEET TO CLEAN THE KNIFE. DO NOT WIPE AN INK KNIFE ON A RAG THAT SOMEONE ELSE MAY USE; THE "GLOB" OF INK MAY LATER CREATE A REAL MESS. THERE IS NO REASON TO GET INK ON THE SIDE OF AN INK CAN; IT IS THE SIGN OF A LAZY, SLOPPY PERSON AND THEIR WORK MAY BE THAT WAY TOO. AS SOON AS YOU MAKE A SMALL MESS, CLEAN IT UP.

A CLEAN PRESS AND CLEAN WORK AREA USUALLY MEANS A GOOD WORKER PRODUCING GOOD WORK. THAT'S WHAT IMPRESSES PEOPLE AND GETS THE RAISE AND PROMOTION. START WITH SIMPLE INK CAN; THAT'S WHERE THE MESSES START ANYWAY.

INFORMATION



USING AN INK CARTRIDGE MAKES THE JOB OF HOUSEKEEPING A LOT EASIER AND IS WORTH THE EXTRA COST, ESPECIALLY FOR COLORED INKS. BLACK INK IS BEST TO GET IN CANS BECAUSE OF THE VOLUME, BUT COLORED INK WOULD BE MUCH CHEAPER IN CARTRIDGES IN THE LONG RUN. JUST REMEMBER TO IMMEDIATELY RE-CAP AFTER USE AND STORE IN A VERTICAL POSITION. MOST TRADITIONAL PRINTERS AND CRAFTSPERSONS CONSIDER THE CARTRIDGE A LAZY MAN'S LUXURY AND REFUSE TO USE IT. MANY SMALL IN-PLANT DUPLICATING FACILITIES USE ONLY THE CARTRIDGES. DO NOT RECOMMEND CHANGES THE FIRST FEW WEEKS AT WORK; USE WHATEVER THEY HAVE BEEN USING FOR AWHILE.

MIXING INK: TO GET A SPECIAL COLOR OR TONE, IT IS OFTEN NECESSARY TO MIX YOUR OWN INK. MIX ON GLASS, METAL OR SOMETHING THAT WILL NOT ABSORB THE OILS IN THE INKS. USE A REGULAR INK KNIFE OR A SPATULA. ALWAYS REMEMBER TO ADD THE DARKER COLOR TO THE LIGHTER COLOR. INK PIGMENTS ARE CONCENTRATED COLORS, DARK COLORS ARE OVERPOWERING. TO GET A LIGHT BLUE, YOU WOULD USE 3 PARTS WHITE TO ONE PART BLUE. TO MIX, WORK IN THE CENTER OF THE GLASS, SCRAPE THE OUTSIDES TO THE CENTER THEN "SMASH DOWN" THE CENTER WITH QUICK PATS. REPEAT THIS SEVERAL DOZEN TIMES. WORK FAST, THE INK IS DRYING.

SINCE MOST PRESSES RUN BLACK MOST OF THE TIME, THE BLACK PIGMENTS HAVE CONSIDERABLY PENETRATED INTO THE ROLLERS. YELLOW IS EXTREMELY DIFFICULT TO RUN AS THE BLACK PIGMENTS KEEP CONTAMINATING THE YELLOW WHILE IT IS PRINTING. TO RUN A LIGHT COLOR, THE PRESS MUST BE CLEANED SEVERAL TIMES, INKED IN THE LIGHT COLOR, LET RUN FOR A FEW MINUTES, THEN CLEANED AGAIN.

TO MEASURE INK: USUALLY, THE DOUBLE BALANCE TYPE SCALES ARE USED. A SWATCH BOOK IS USED, AND THIS TELLS HOW MANY PARTS OF WHAT BASIC COLORS ARE TO BE USED. DIFFERENT COLORS WEIGH DIFFERENTLY, SO YOU CAN'T GO BY VOLUME. GOLD IS TWICE AS HEAVY AS BLACK PER VOLUME.

OPACITY: TO SEE WHAT A COLOR WILL REALLY LOOK LIKE ON A GIVEN PIECE OF PAPER, TAKE A SMEAR TEST. PLACE A SMALL DAB OF INK ON THE PAPER. THEN, HOLDING THE CLEAN INK KNIFE AT A 45° ANGLE TOWARD YOU, PULL THE DAB TO YOU WITH A HEAVY PRESSURE TO GET A THIN LAYER. THIS WILL SHOW COLOR OR OPACITY ON THE STACK TO BE RUN.

WORD GUIDE

SET-OFF - SOMETIMES CALLED OFF-SETS: INK ON THE BACK OF A SHEET CAUSED BY THE IMAGE BELOW IT

INFORMATION

TO CHECK FOR TACK, VISCOSITY OR LENGTH, PLACE THE CORNER OF THE INK KNIFE IN THE INK AND SLOWLY PULL OUT. CHECK LENGTH OF THE 'STRING'. ON THE PRESS, YOU CAN NOTICE THE AFFECTS OF THESE IN THE QUALITY. LOOK AT THE PLACE. IF THE IMAGE HAS SMALL 'TAILS' THE INK MAY BE TOO TACKY OR LONG. IF YOU'RE GETTING SET-OFF, THE INK HAS TOO HIGH OF A VISCOSITY (A LOW OIL IS LOW VISCOSITY, A 30W OIL IS HIGH OR THICK VISCOSITY).

A HINT TO REMEMBER ON AN OFFSET PRESS: CHECK INK COVERAGE IMMEDIATELY AFTER PRINTING. RUB YOUR FOREFINGER LIGHTLY OVER THE WET IMAGE; YOU SHOULD GET AN 1/8" SMEAR:

IF BLACK IMAGE AND LONG SMEAR - TOO MUCH INK
IF BLACK IMAGE AND NO SMEAR - NOT ENOUGH WATER
IF GRAY IMAGE AND CORRECT SMEAR - TOO MUCH WATER
IF GRAY IMAGE AND NO SMEAR - NOT ENOUGH INK

THE SECRET TO OFFSET PRINTING IS A BALANCE BETWEEN THE RIGHT INK AND WATER. YOU MUST BALANCE THE TWO.

YOU ARE GOING TO OPEN A CAN OF INK, REMOVE INK, MIX INK, SEAL A CAN OF INK, TAKE A SMEAR TEST AND CHECK OPACITY.

NOTE: THIS MOD SHOULD FIT INTO THE FOLLOWING SEQUENCE:

1401 05 001 "INK: COMPOSITION"
1401 05 002 "INK: HANDLING, MIXING"
1401 07 022 "PRINTERS COLOR WHEEL (MIXING, THEORY)"
1401 05 003 "PRINTERS COLOR WHEEL (INK MIXING)"

THE REQUIREMENTS FOR INK MIXING ARE ALSO REQUIRED IN MAKING THE COLOR WHEEL, YOU MAY HAVE THE COLOR WHEEL SUPERCEDE THIS.

JOB STEPS

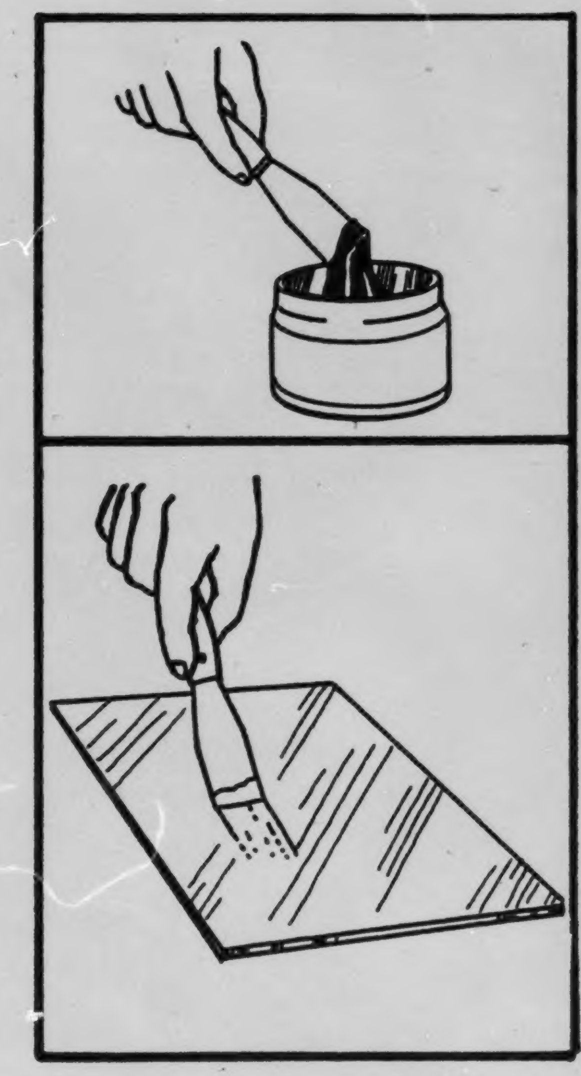
1. COLLECT YOUR MATERIALS AND GO TO YOUR WORK AREA. READ ALL MATERIAL IN THE INFORMATION SECTION SECTION OF THIS MOD.

2. OBTAIN A CAN OF INK (THERE MAY BE ONE IN THE BOX MARKED "COLOR WHEEL" IN THE INK CABINET, USE THIS CAN FIRST).

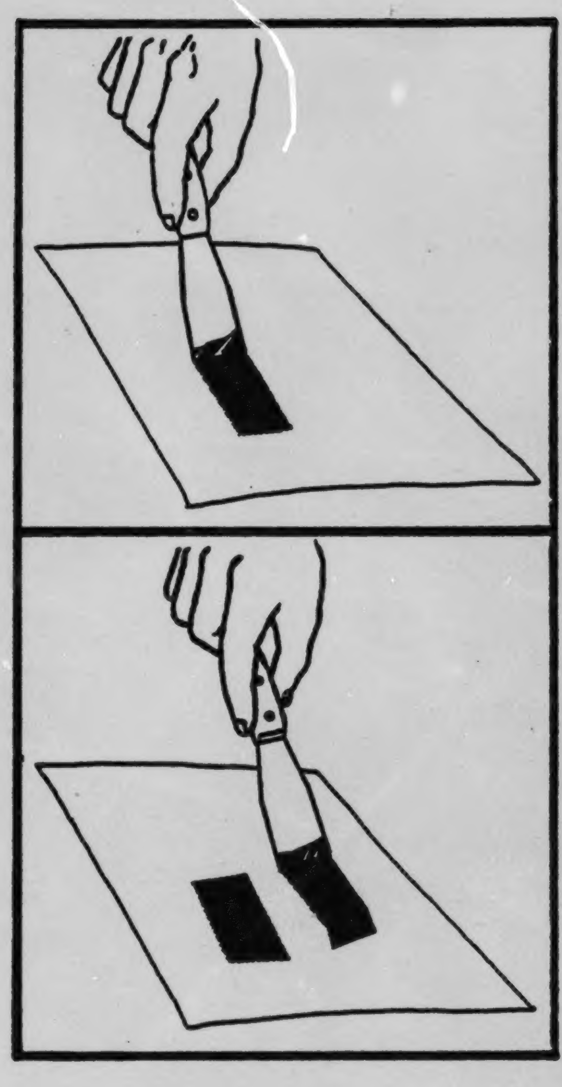
3. OPEN THE CAN OF INK. CHECK FOR SCUM AND REMOVE THIS. BE SURE TO WRAP IT IN SCRAP PAPER. CLEAN YOUR KNIFE. SEAL THE CAN.

4. REMOVE A SMALL DAB OF INK, ABOUT THE SIZE OF A 'PEA'. CLEAN YOUR KNIFE.

5. OPEN THE CAN (OR TUBE) OF OPAQUE WHITE INK. REMOVE THE SCREEN. PLACE A SMALL DAB OF WHITE INK ON THE GLASS. SEAL THE CAN (BE SURE THE RIM AND LID ARE CLEAN AND GREASED).



JOB STEPS



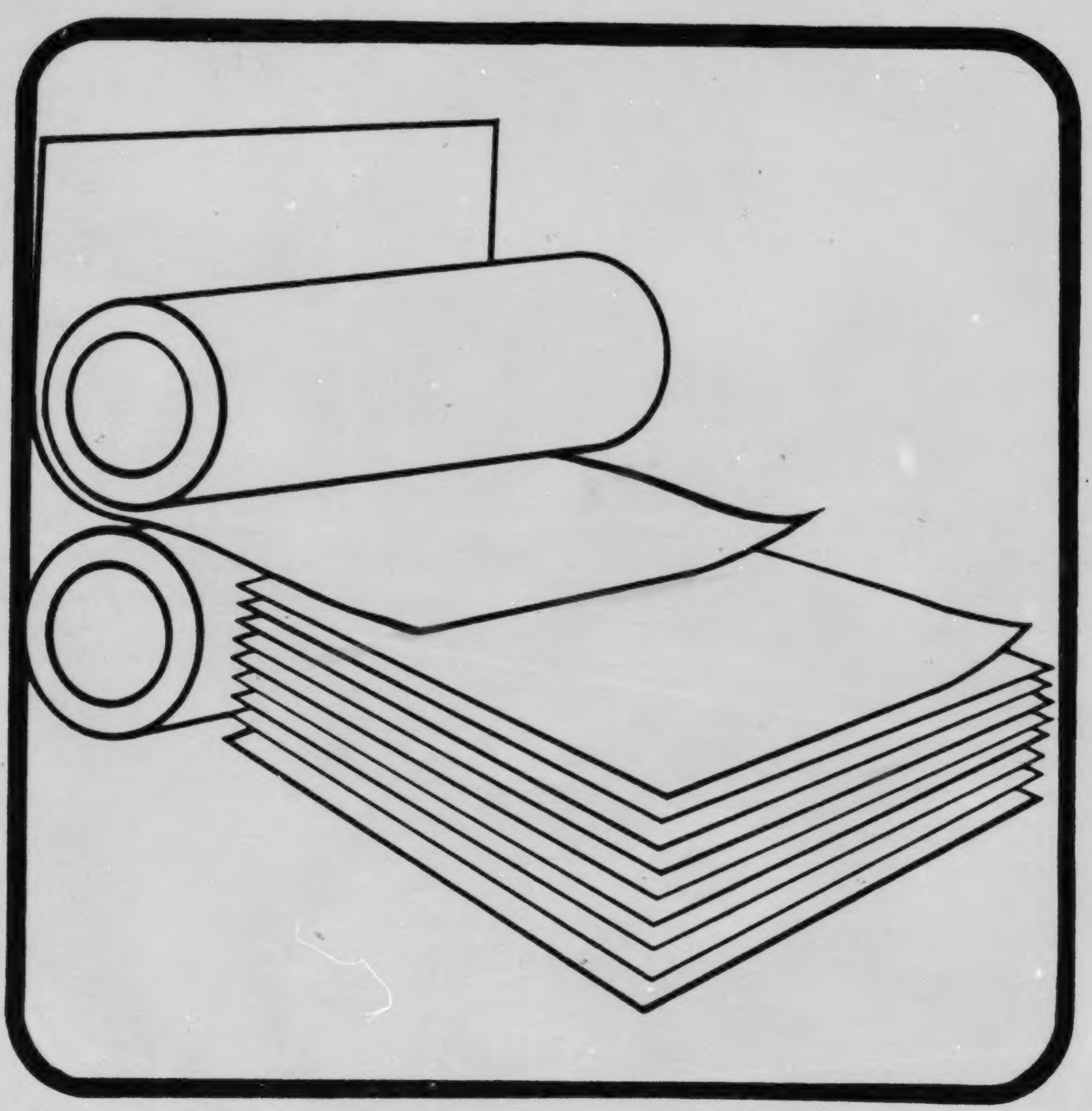
6. MIX A SMALL AMOUNT OF THE COLORED INK WITH THE WHITE INK (ONE PART COLOR TO 10 PARTS WHITE). PLACE A SMALL DAB OF THIS ON PLAIN WHITE PAPER. CLEAN YOUR KNIFE. TAKE A SMEAR TEST.

7. MIX A LITTLE MORE COLOR WITH THE ABOVE MIXTURE. MIX AND TAKE ANOTHER SMEAR TEST CLOSE BESIDE THE FIRST.

8. MIX THE REST OF THE COLOR WITH THE MIXTURE, TAKE ANOTHER SMEAR TEST. NOTICE THE DIFFERENCES: #1 WAS 10-90%; #2 WAS 20-80% AND #3 WAS 50-50%.

9. CHECK FOR VISCOSITY (LENGTH).

10. WHEN YOU RUN THE OFFSET, YOU WILL HAVE SEVERAL OPPORTUNITIES TO ADD INK. BE SURE YOU DO.



graphics

unit: INKS AND IMAGE CARRIER

capital area career center

module: 1401 05 003
1401 05 003 3 **date:** SEPTEMBER 1977 **level:**

skill title: THE PRINTER'S COLOR WHEEL (INK MIXING)

developed & written by: GLENN PETTIT

visuals by: DAVE BROWN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO MIX THREE COLORS TO FORM SECONDARY COLORS, MIX ALL THREE TO FORM BLACK AND THEN PRODUCE A TINT, A TONE, A SHADE AND GREY.

AND IN ORDER TO DO THIS YOU WILL NEED:

INKS OF THE THREE BASIC COLORS

RAGS

NEWSPAPERS

CLEANER (BLANKET WASH)

OIL

SWATCH BOOK

TWO BLANK COLOR TRIANGLE SHEETS

PIECE OF GLASS

INK KNIFE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN MIX THREE COLORS TO FORM SECONDARY COLORS AND MIX ALL THREE TO FORM BLACK.
2. YOU CAN PRODUCE A TINT, A TONE, A SHADE AND GREY.

INFORMATION

WHEN WORKING WITH COLOR, THE LAYOUT PEOPLE AND PRINTERS DO NOT GUESS AT COLOR COMBINATIONS, HOPING THEY WILL LOOK PLEASING TOGETHER, BUT INSTEAD MAKE THEIR SELECTIONS FROM A COLOR WHEEL OR COLOR "SWATCH" (SAMPLES) BOOK. ASK TO SEE A COLOR INK SWATCH BOOK (ABOUT 2 X 7" AND 1" THICK). YOU WILL BE MARKING A COLOR TRIANGLE OF PRIMARY-SECONDARY COLORS AND ONE OF THE SEVEN COLOR SENSATIONS.

THE THREE PRIMARY COLORS ARE RED, YELLOW AND BLUE.
THE THREE SECONDARY COLORS ARE ORANGE, GREEN, AND VIOLET.
BY MIXING WHITE PLUS A COLOR WE GET A TINT.
BY MIXING BLACK PLUS A COLOR WE GET A SHADE.
BY MIXING BLACK PLUS WHITE WE GET A GRAY.
BY MIXING GRAY PLUS A COLOR WE GET A TONE.

AT THE END OF THIS MOD, THERE IS A SELF-QUIZ BASED ON THIS AND THE LAST MOD (1401 07 021). TAKE IT AND CHECK YOURSELF.

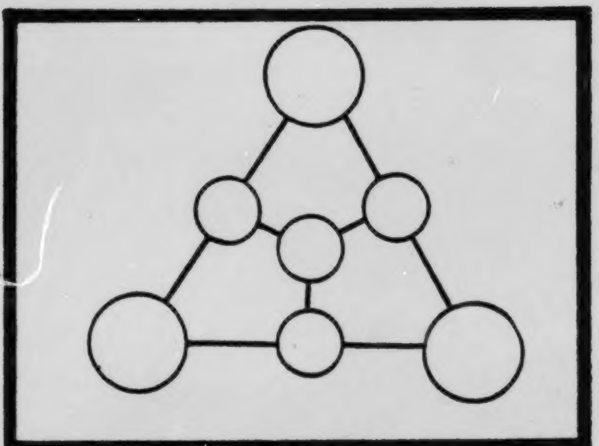
NOTE - IT IS A GOOD IDEA TO WORK IN SMALL GROUPS OF 2 OR 3 FOR THIS MOD. THINGS GO FASTER, YOU CAN SHARE COLORS AND CLEAN-UP FASTER. ALLOW AT LEAST 10-15 MINUTES CLEAN-UP (TOTAL TIME FOR THIS IS ABOUT 1 1/2 HOURS).

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

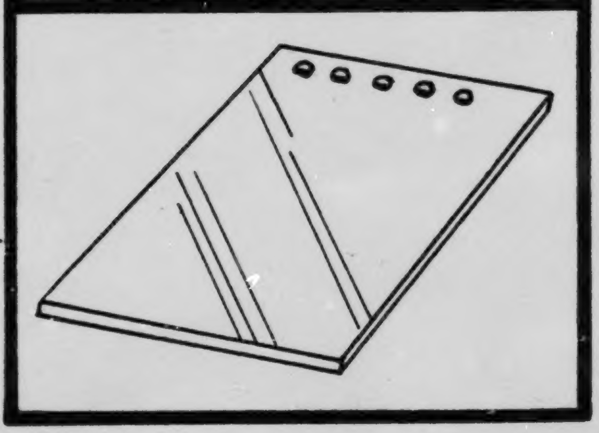
2. LOOK THROUGH THE COLOR INK SWATCH BOOK.

3. GET TWO COLOR TRIANGLE SHEETS.



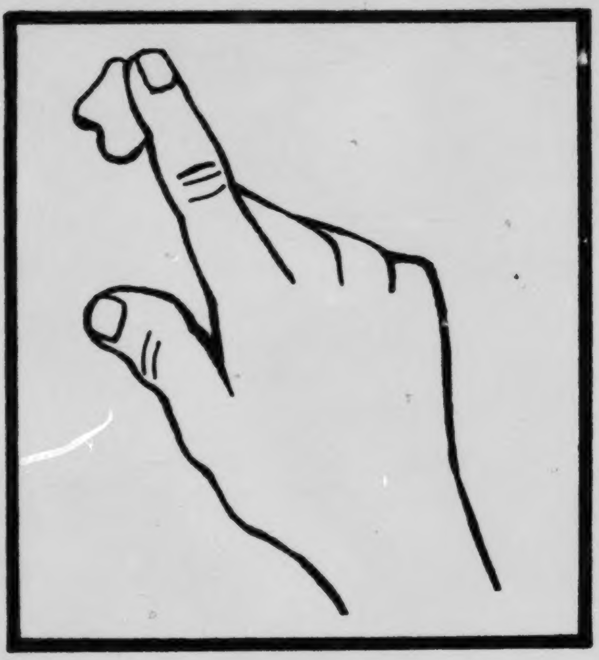
4. FIRST, RUB A FEW DROPS OF OIL INTO YOUR HANDS (THIS WILL MAKE IT EASIER TO WASH UP AND PREVENTS INK FROM GETTING INTO THE FOLDS OF YOUR SKIN).

5. USING COLOR INKS AND INK KNIFE, PLACE SMALL PEA-SIZE DABS OF RED, YELLOW, BLUE, BLACK AND WHITE ON ONE END OF GLASS, 3-4 CM APART. BE SURE YOU CLEAN THE INK KNIFE VERY WELL EACH TIME. START WITH WHITE FIRST, THEN YELLOW, RED, BLUE AND BLACK.



6. TAKE A SMALL PORTION OF ONE DAB OF INK AND PLACE IT IN THE OPEN AREA OF THE GLASS.

   A. WITH YOUR FOREFINGER, START PATTING THE INK TO GET IT THIN.



   B. STAY WITHIN 4 X 4 CM AREA.

   C. NOW, "PAT" THIS ONE COLOR IN ONE OF THE LARGE CIRCLES ON THE COLOR TRIANGLE SHEET. IT WILL TAKE SEVERAL DOZEN "PATS" AND SEVERAL RETURNS TO THE GLASS FOR MORE INK. "PAT" IN ENOUGH INK SO YOUR COLOR IS GOOD (NOT DARK).

JOB STEPS

7. REPEAT THIS FOR THE OTHER TWO PRIMARY COLORS. THE ENDS OF YOUR TRIANGLE NOW CONTAIN THE THREE PRIMARY COLORS.

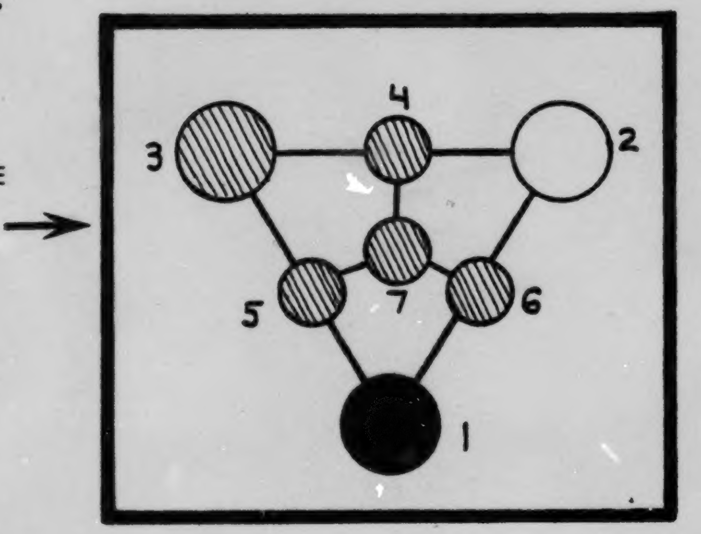
8. TO GET THE SECONDARY COLORS, MIX AN EQUAL AMOUNT OF TWO PRIMARY COLORS, THE SAME AS YOU DID IN STEP 6. DO THIS FOR THE THREE SECONDARY COLORS, USING THE CIRCLES BETWEEN THE PRIMARY.

9. MIX ALL THREE INKS EQUALLY TO GET BLACK. SINCE OUR COLORS ARE NOT PURE, YOU PROBABLY GET A DARK GREENISH BLUE-GRAY. PAT THIS IN THE CENTER CIRCLE.

10. IT WILL TAKE SEVERAL DAYS FOR THIS TO AIR-DRY. IF POSSIBLE, YOU CAN "VIRKOTYPE" THIS (MODULE 1401 15 003) FOR INSTANT DRYING.

11. TO OBTAIN THE SEVEN COLOR SENSATIONS:

1. BLACK; (ALL COLORS) USE BLACK INK.
2. WHITE; (NO COLOR) USE WHITE INK.
3. A COLOR; USE ANY ONE COLOR.
4. TINT; 1/2 WHITE, 1/2 COLOR.
5. SHADE; 1/2 COLOR, 1/2 BLACK.
6. GREY; 1/2 WHITE, 1/2 BLACK.
7. TONE; 1/2 GREY, 1/2 COLOR.



POSITION THESE ON THE OTHER COLOR TRIANGLE SHEET WITH WHITE, BLACK AND THE COLOR AS THE PAINTS; THE TONE SHOULD BE IN THE CENTER AND THE TINT BETWEEN WHATEVER COLOR USED TO MAKE IT UP.

JOB STEPS

12. LET DRY FOR SEVERAL DAYS OR "VIRKOTYPE".

13. WHEN DRY, IDENTIFY EACH CIRCLE FOR BOTH SHEETS AND PLACE YOUR NAME ON EACH. THE COLORS WON'T BE 100% TRUE; IT DEPENDS ON HOW ACCURATE YOU WERE AT MEASURING AND HOW THICKLY YOU PAT DOWN THE LAYER.

14. KEEP THIS FOR YOUR NOTEBOOK; IT IS NOT NECESSARY TO HAVE IT CHECKED.

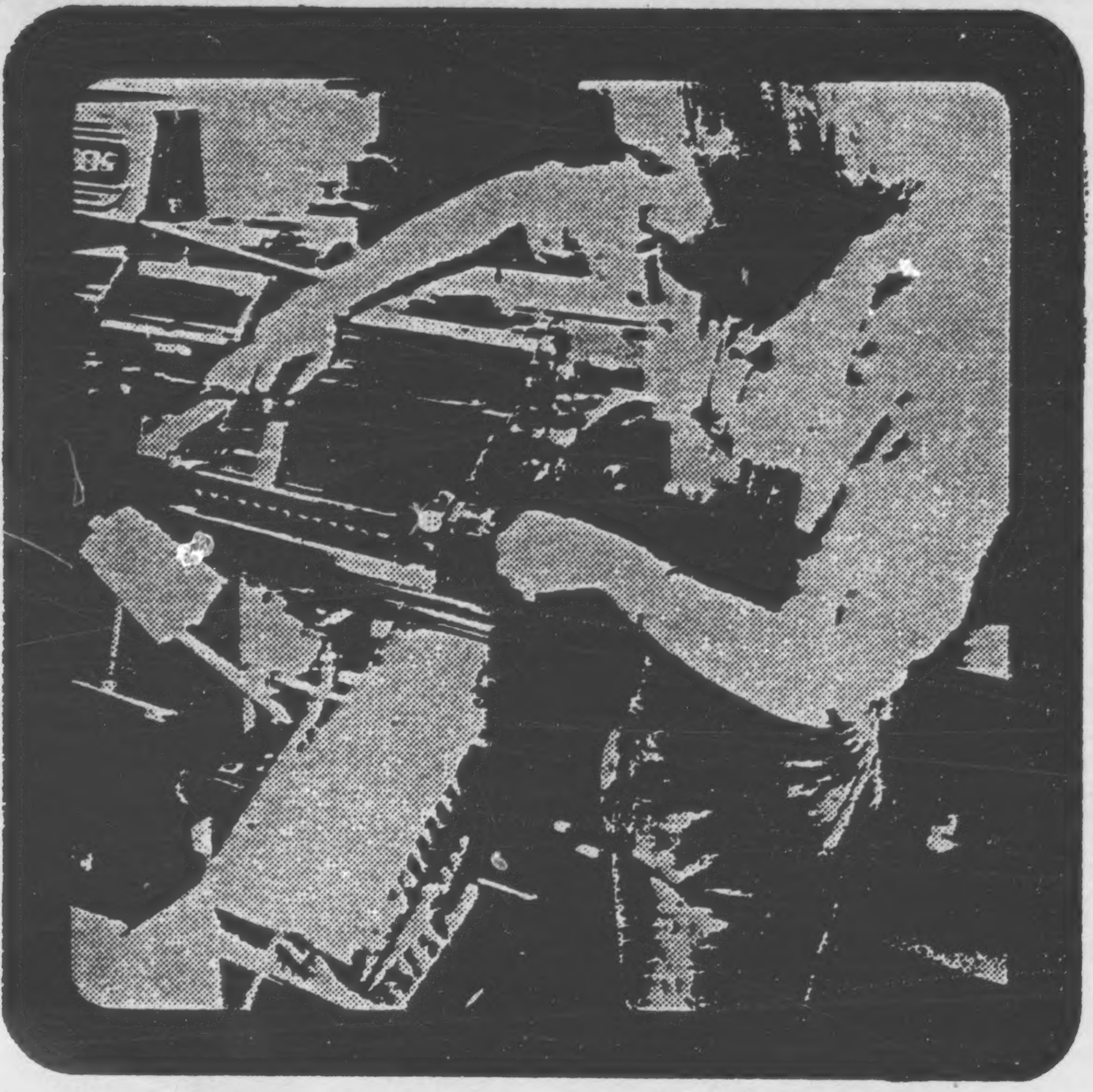
SELF-QUIZ

DIRECTIONS: WRITE THE ANSWERS TO THE FOLLOWING QUESTIONS ON A SEPARATE SHEET OF PAPER.

1. NAME THE THREE PRIMARY COLORS.
2. WHAT TWO PRIMARY COLORS, WHEN MIXED TOGETHER, WILL FORM VIOLET?
3. WHEN RED AND YELLOW INKS ARE MIXED TOGETHER, WHAT COLOR WILL BE FORMED?
4. WHAT TWO COLORS, WHEN MIXED TOGETHER, WILL FORM BLUE?
5. NAME THE SECONDARY COLORS.
6. WHAT WOULD HAVE TO BE ADDED TO A GREEN INK TO FORM A SHADE OF GREEN?
7. IF SOMEONE TOLD YOU TO USE A COLOR IN ITS FULL INTENSITY, WHAT WOULD THEY MEAN?
8. WHAT WOULD HAVE TO BE ADDED TO A GREEN INK TO FORM A TINT OF GREEN?
9. OF THE PURE COLORS, WHICH ONE DO THE MAJORITY OF MEN LIKE BEST?
10. IF A PRINTED ADVERTISEMENT OF MILK WERE TO BE DESIGNED TO APPEAL TO CHILDREN, WHAT COLORS WOULD BE BEST TO USE? WHY?
11. WHAT COLORS APPEAL TO OLDER AND BETTER EDUCATED PEOPLE?
12. WHICH OF THE PURE COLORS DO WOMEN PREFER?
13. IF ONE COLOR OTHER THAN BLACK WERE TO BE USED ON A LONG-DISTANCE POSTER, WHAT COLOR WOULD BE THE BEST CHOICE?
14. WHAT COLOR WOULD YOU SELECT TO USE WITH BLACK ON A PRINTED ADVERTISEMENT OF AN OIL BURNER?
15. WHAT COLOR WOULD YOU SUGGEST USING ON THE COVER OF A CATALOG ADVERTISING A BOY'S CAMP?
16. LIST THE COLORS YOU CONSIDER TO BE VERY GOOD BACKGROUND COLORS.
17. WHEN USING RED AS A BACKGROUND COLOR, WOULD IT BE BETTER TO PRINT BLACK TYPE ON THE RED BACKGROUND OR REVERSE THE TYPE (WHITE LETTER WITH RED BACKGROUND)?

18. WHY SHOULDN'T YELLOW TYPE BE USED ON WHITE PAPER?

19. WHY WOULDN'T A TINT OF VIOLET BE A GOOD COLOR TO USE ON AN ADVERTISEMENT FOR MEN'S SUITS?



graphics

unit: INKS AND IMAGES CARRIER

capital area career center

module: 1401 05 004
1401 05 004 3
date: 12/77 **level:**

skill title: SCREEN INKS

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO UNDERSTAND THE USES, FINISH, OPACITY, COVERAGE, DRYING TIME, INKS, ADHESION, MATERIALS, SCREEN, EXTENDER, RETARDER AND WASHUP PROCEDURES FOR THE VARIOUS SCREEN INKS AVAILABLE AS LISTED IN A SCREEN PRINTING SUPPLIES CATALOGUE.

IN ORDER TO DO THIS YOU WILL NEED:

INSTRUCTIONS ON BASIC SCREEN PRINTING INKS AND THEIR USE

SCREEN PRINTING SUPPLIES CATALOGUE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU WILL KNOW THE CHARACTERISTICS AND LIMITATIONS OF BASIC SCREEN INKS.
2. YOU WILL BE ABLE TO USE THESE SCREEN INKS EXACTLY AS RECOMMENDED BY THE MANUFACTURERS.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

CHARACTERISTICS - PROPERTIES

INFORMATION

SCREEN PROCESS PAINTS, INKS, ENAMELS AND CHEMICALS ARE EACH ESPECIALLY GROUND AND MIXED FOR VARIOUS TYPES OF SCREENS AND PRINTING MATERIALS.

THEY ARE SOLD UNDER TRADE NAMES IN HOBBY STORES, ART STORES AND SIGNPAINT STORES. THE LARGEST STOCK OF SCREEN INKS IN THE LANSING AREA IS SILVER LEAD PAINT COMPANY. MOST OF THE ART STORES IN EAST LANSING CARRY SOME SCREEN INKS AS WELL AS SCREENS, FRAMES, SQUEEGEES, PAPER, ETC.

CHECK THE DATE OF ANY PUBLICATION YOU ARE USING FOR A REFERENCE. SINCE 1970, MOST SCREEN INKS CAME READY TO USE SO THERE IS NO NEED TO THIN, EXTEND OR STRAIN.

THERE ARE HUNDREDS OF DIFFERENT KINDS OF INK, BUT AT THE CAREER CENTER, THREE TYPES OF SCREEN INKS; POSTER, VINYL AND TEXTILE ARE USED. USE THE RIGHT INK FOR THE RIGHT PAPER OR PRINTING MATERIAL. LOOK AT THE "POOP" (INFORMATION) SHEET FOR EACH OF THE THREE INKS. ALL THREE INKS ARE PURCHASED FROM ADVANCE PROCESS SUPPLY COMPANY, 400 NORTH NOBLE STREET, CHICAGO, ILLINOIS 60622. NASDAR IS ANOTHER LARGE REGIONAL SUPPLIER.

THE IMPORTANT SECRET IN USING SCREEN INKS (OR ANY INK/PAINT/COLORS) IS TO WORK CLEAN. YOU SHOULD HAVE SEVERAL RAGS, THE CLEANER CAN AND MANY LAYERS OF OLD NEWSPAPERS RIGHT THERE. WIPE UP ANY SPILLS OR DROPS AS SOON AS YOU CAN AND KEEP YOUR HANDS AND TOOLS CLEAN.

THERE ARE MANY DIFFERENT INKS WITH DIFFERENT CHARACTERISTICS. BE SURE YOU USE THE CORRECT WASH-UP SOLVENT FOR THE CORRECT INK. BE SURE YOU USE THE CORRECT THINNER WHEN YOU MUST THIN. THE SAME BASIC INSTRUCTIONS ARE ON EACH CAN OF INK YOU USE, SO READ THEM AND DOUBLE-CHECK YOURSELF.

WE USE ONLY LACQUER BASE INKS AND WATER BASE FILM (STENCILS) WHILE SOME OTHERS USE WATER BASE INKS AND LACQUER FILM. YOU CANNOT USE WATER BASE INK AND WATER BASE FILM BECAUSE THE INK WOULD DISSOLVE THE FILM WHILE YOU ARE PRINTING. IN WASHUP, CLEAN THE INK FIRST, THEN WASH THE FILM WITH WARM WATER. YOU MAY HAVE TO CLEAN THE REMAINING INK AGAIN THEN REWASH THE SCREEN TO REMOVE THE FILM.

advance
JET POSTER
SCREEN PRINTING INK
Super Opaque Black
JRP-710
EXCELLO COLOR & CHEMICAL CO.

Outstanding Features

- Ideal for 24 sheet posters
- Low ink-like buildup
- Good flexibility
- Outstanding color strength
- Full color range
- Fast Air & Jet Dry
- Compatable with many other inks
- New low odor
- Hi-satin finish

General Description

An outstanding product with a very wide variety of applications. Excellent for manual and high speed screen printing. Very compatable for mixing and modifying. Overprints fluorescent colors and drys rapidly.

Specifications

Type of Product: A mild solvent type product produced from an unusual blend of flexible, non-oxidizing resins. Very rapid drying qualities.

Uses: Recommended for outdoor billboards, paper and cardboard, posters, displays, gift wrapping paper and wallpaper.

Finish: Hi-satin. Good scuff resistance.

Opacity: Very good, excellent color strength with high pigment concentration.

Coverage: Excellent. Approximately 1300 or more sq. ft. per gallon.

Drying Time: Air drying time is approximately 12 minutes depending on humidity, temperature and air circulation. Jet drys in approximately 9 seconds, on single colors, slightly higher on overlaps. (Note, for 5 second jet dry, add up to 20% Kolink base KLG-805.)

Adhesion: Excellent for most paper, hardboards and cardboard.

Mesh: 12XX or 14XX silk or equivalent Hi-Fylon and Monotex fabrics.

Screen Film and Blockout: Any type, water soluble or lacquer cut films.

Modifiers: Reduce JRP-Series inks at least 10% with fast thinner T-900 or equivalent. For greatest economy extend with transparent base JRP-800.

Retarder: Under hot and dry conditions, or if color is drying in screen, use T-910 Slow Thinner. Retarder T-949 may be used sparingly for extremely fine detail printing or in very hot conditions.

Washup: For fast and efficient washup, use Zylol or T-900.

Special Printing Instructions: For increased flexibility, for die cutting and for clay coated and enameled finishes, add 10 to 15% flexible binding base JRP-880. For printing halftones, reduce with 25 to 50% Halftone base PRO-850. Use JRP-810 to improve weathering. To increase the gloss of JRP colors, MSG Spirit Gloss Colors can be intermixed. For protective gloss overprint, use #8383 Clear Overprint Lacquer.

PRICES [illegible]

Product No.	Color	Quart	Gallon
*JRP-100	White	$2.95	$ 9.70
*JRP-120	Super White	3.15	10.40
*JRP-200	Primrose Yellow	3.30	10.95
*JRP-210	Lemon Yellow	3.30	10.95
*JRP-220	Medium Yellow	3.30	10.95
JRP-259	Bright Orange	3.35	11.25
*JRP-265	Ultra Orange	3.35	11.25
*JRP-300	Emerald Green	3.65	12.40
*JRP-303	Holiday Green	3.50	11.75
*JRP-308	Medium Chrome Green	3.30	10.95
*JRP-310	Deep Green	3.15	10.45
*JRP-352	Turquoise Blue	3.55	12.00
*JRP-400	Ultra Blue	3.30	10.95
*JRP-410	Royal Blue	3.35	11.10
*JRP-417	Galaxy Blue	3.30	10.95
*JRP-432	Orbit Blue	3.35	11.10
*JRP-450	Prussion Blue	3.15	10.45
*JRP-475	Deep Peacock Blue	3.55	12.00
*JRP-490	Purple	3.70	12.80
*JRP-500	Fire Red	3.20	10.75
*JRP-502	Bright Red	3.20	10.75
*JRP-510	American Red	3.20	10.75
*JRP-520	Satallite Red	3.40	11.40
JRP-542	Carmine Red	3.35	11.15
JRP-543	Deep Red	3.40	11.40
JRP-547	Wine Red	3.40	11.40
*JRP-562	Magenta	4.15	14.40
*JRP-572	Cerise	3.90	13.40
JRP-590	Maroon	3.40	11.40
*JRP-660	Earth Brown	3.05	10.00
*JRP-710	Opaque Black	2.65	8.45
JRP-780	Metallic Clear Base	2.35	7.25
JRP-800	Transparent Base	1.45	3.75
JRP-802	24-Sheet Base	1.45	3.75
KLG-805	Kolink Fast Base	1.65	4.40
JRP-810	Watershed "24" Base	1.80	5.10
JRP-823	Extender Base(Opaque)	2.20	6.65
JRP-840	Gloss Additive	2.20	6.65
PRO-850	Halftone Base	2.35	7.35
JRP-880	Binding Clearflex	2.30	7.15
JRP-886	Drill Cloth Flexible Binder	2.30	7.15
**8383	Clear Overprint Lacquer	2.90	9.20
9000	Patent Gloss Overprint	2.60	8.20
T-900	Fast Thinner	.90	1.95
T-910	Slow Thinner	.90	1.95
T-949	Retarder	1.10	2.85

* While all colors have been used for 24 sheet poster work, the colors indicated by an asterisk (*) exhibit little or no change during 90 day outdoor exposure.

**Use lacquer thinner and washup. See HL-Series page.

You get additional discounts. Write for prices.

LOV Series

General Description

Advance Super Brilliant LOV Series weatherproof vinyl colors are formulated to produce highest quality printing on vinyls, vinyl coated materials and certain other plastics. In color value, film strength, outdoor weatherability, flexibility and durability, LOV is superior. All colors in this series have high fade resistance and will not bleed. Screenability and sharpness are outstanding.

Specifications

Type of Product: LOV Series are evaporative vinyl inks. High resin solids of superior quality coupled with the very select pigmentation, are balanced to offer excellent gloss durability and permanence. This product may be used straight from the container, or reduced with thinners, retarders and extenders as required.

Uses: The LOV Series is unexcelled for printing on vinyl items, vinyl coated products, decals, cloth, vacuum formed parts, toys, novelties, shower curtains, bookcovers, wearing apparel, molded parts and signs. It is the highest quality ink you can use on most vinyl materials.

Finish: Dries to a flexible gloss finish. Extend with Gloss Clear LOV-800. To flatten the finish, add LOV-890 Flat Clear. The use of flat vinyl colors also flatten the finish of this series. Use LOV-780 Gold Clear Base for mixing Gold and Silver Metallics.

Opacity: Most colors in this line are of excellent opacity. Color permanency is exceptional and can be heated with little or no change.

Coverage: Averages about 1000 sq. ft. per gallon, using 230 mesh Hi-Fylon.

Drying Time: Air dries in about 30 minutes. Forced dry time 30 - 35 seconds.

Adhesion: Adhesion is superior on most vinyls as the colors actually weld into printed stock.

Mesh: 230 mesh Hi-Fylon and 16XX Dynex are most often used for conventional printing. Finer meshes offer better drying.

Screen Film and Blockout: Use water soluble hand-cut films or photo screens and B-115 Blockout.

Modifiers: Thin with T-912 or T-920 or add LOV-800.

Retarder: Use T-984 sparingly to maintain good flow.

Washup: Clean screens with T-911.

Special Printing Instructions: LOV Series actually weld into most Polyvinyl surfaces. However, certain vinyl plastic coatings, moldings and castings and xtrusions may contain or are coated with waxes or other incompatible materials. It is always best to screen test the color or the actual material before beginning production printing. If in doubt, send a sample piece to our color laboratory for testing.

advance
HIGH GLOSS
VINYL
SCREEN PRINTING INK
New LOW-ODOR Type
Emerald Green
EXCELLO COLOR & CHEMICAL CO.

Outstanding Features

- For vacuum forming color of highest quality
- Dries to a gloss finish
- For indoor and outdoor use on all types of flexible or rigid vinyl surfaces
- Excellent adhesion
- Excellent for most pressure sensitives
- New low odor

LOW-ODOR FLUORESCENT VINYL INKS
LUMI-LOV SERIES - See page 11

PRICES — [illegible]

Product No.	Color	Quart	Gallon	5 Gal Can Per Gal.
LOV-120	Super White	$3.95	$12.45	$11.95
LOV-200	Primrose Yellow	4.20	13.45	12.95
LOV-210	Lemon Yellow	4.20	13.45	12.95
LOV-220	Medium Yellow	4.20	13.45	12.95
LOV-265	Ultra Orange	4.20	13.45	12.95
LOV-300	Emerald Green	4.35	14.00	13.50
LOV-303	Holiday Green	4.20	13.45	12.95
LOV-310	Deep Green	3.95	12.45	11.95
LOV-405	Brilliant Blue	4.15	13.25	12.75
LOV-432	Orbit Blue	4.35	14.10	13.60
LOV-435	Regal Blue	4.35	14.10	13.60
LOV-475	Deep Peacock Blue	4.95	16.45	15.95
LOV-500	Fire Red	4.40	14.25	13.75
LOV-510	American Red	4.40	14.25	13.75
LOV-520	Satellite Red	4.40	14.25	13.75
LOV-540	Deep Red	4.40	14.25	13.75
LOV-568	Perm. Magenta	5.75	19.95	19.45
LOV-578	Perm. Cerise	5.75	19.95	19.45
LOV-600	Brown	3.95	12.45	11.95
LOV-710	Opaque Black	3.85	12.00	11.50
LOV-780	Gold & Metallic Base	3.60	11.00	10.50
LOV-800	Gloss Clear Base	3.65	11.25	10.75
8980-L	Vinyl Overprint Clear	3.75	11.90	11.40
T-912	Fast Thinner	1.20	3.05	2.80
T-911	Washup	1.10	2.55	2.30
T-920	Slow Thinner	1.35	3.55	3.30
T-980	Retarder	2.05	5.60	5.35
T-985	Vinyl Adherent Pt. - $2.25	3.30	9.85	9.60

Combine your orders: You get additional discounts on total orders for 2, 4, 8, 12, 24 and 48 gallon quantities. ALSO for 5, 30 and 55 gallon drums. Write for prices.

INFORMATION

PAT Series

General Description

Here is one of the most popular textile colors ever produced because it is so remarkably simple to use. Requires no heat treatment, no special screens, yet it still produces very commercial results. The PAT-Series is offered in a wide range of brilliant colors, all of which intermix very well.

advance
AIR-SET
TEXTILE
SCREEN PRINTING INK
Brilliant Orange
PAT-280

Outstanding Features

- **Simplest textile printing color system**
- **Prints extremely fine detail and halftones**
- **Positively safe for school use**
- **Use any type screen**
- **Requires no heat treatment**
- **Heated air may be used for fast drying**

Specifications

Type of Product: The PAT Series are air-setting flexible colors formulated with polymerizing resin vehicle.

Uses: For cotton and other light colored absorbent fabrics. Excellent for school use because this same series can also be used for printing on paper.

Finish: The "hand" on lighter weight fabrics is not quite as soft as that produced by the Rainbow Series of Textile Colors. The flexibility however is excellent. On heavier weight materials, no appreciable difference can be noticed in the "hand" produced by PAT Series as compared with the Rainbow Colors.

Opacity: All colors are brilliant and have deep transparent "dye-like" strength. Use only on light colored unsized fabrics.

Coverage: This is dependent on the absorbency of the material and the amount of color used.

Drying Time: These brilliant inks will air dry within 20 minutes. Though heat processing is not required, it can be employed for extra fast drying and curing.

Adhesion: Adhesion and flexibility are excellent on absorbent materials.

Mesh: Use 10XX or 12XX, silk or equivalent.

Screen Film and Blockout: Any type hand cut or photo film can be used.

Extender: Clear Base PAT-880 can be used to produce an unlimited variety of tints, and at the same time reduce ink costs.

Retarder: Use T-910 slow thinner very sparingly.

Washup: T-900 can be used as both a washup and a thinner.

Special Printing Instructions: Use only on unsized fabrics.

Combine your orders: You get additional discounts on total orders for 2, 4, 8, 12, 24 and 48 gallon quantities. ALSO for 5, 30 and 55 gallon drums. Write for prices.

PRICES—Air-Set Textile Ink

Product No.	Color	Quart	Gallon	5 Gal. Can Per Gal.
PAT-120	Super White	$3.15	$10.45	$ 9.95
PAT-209	Yellow SG	3.15	10.45	9.95
PAT-280	Brilliant Orange	3.30	11.00	10.50
PAT-304	Permanent Green B	4.10	14.25	13.75
PAT-401	Ultramarine Blue	4.10	14.25	13.75
PAT-412	Permanent Royal	4.10	14.25	13.75
PAT-413	Permanent Blue G	4.10	14.25	13.75
PAT-440	Navy Blue	4.00	13.75	13.25
PAT-482	Brilliant Violet	4.65	16.45	15.95
PAT-501	Bright Red Y	4.10	14.25	13.75
PAT-522	Scarlet	4.10	14.25	13.75
PAT-541	Deep Red B	3.80	13.00	12.50
PAT-549	Deep Red R	4.15	14.45	13.95
PAT-602	Dark Brown	3.30	11.00	10.50
PAT-715	Jet Black	3.10	10.25	9.75
PAT-880	Clear Base	2.35	6.95	6.45
T-900	Washup	.90	1.95	1.70
T-910	Slow Thinner	.90	1.95	1.70
T-948	Penetrant Thinner	1.80	4.60	4.35

PRICES—PAT Fluorescents

For novelty effects. Not recommended for long periods of outdoor exposure. Will not stand up as good on washing as above colors. Test before using. Reduce your cost by extending with base PAT-880 up to 50 parts for beautiful pastels.

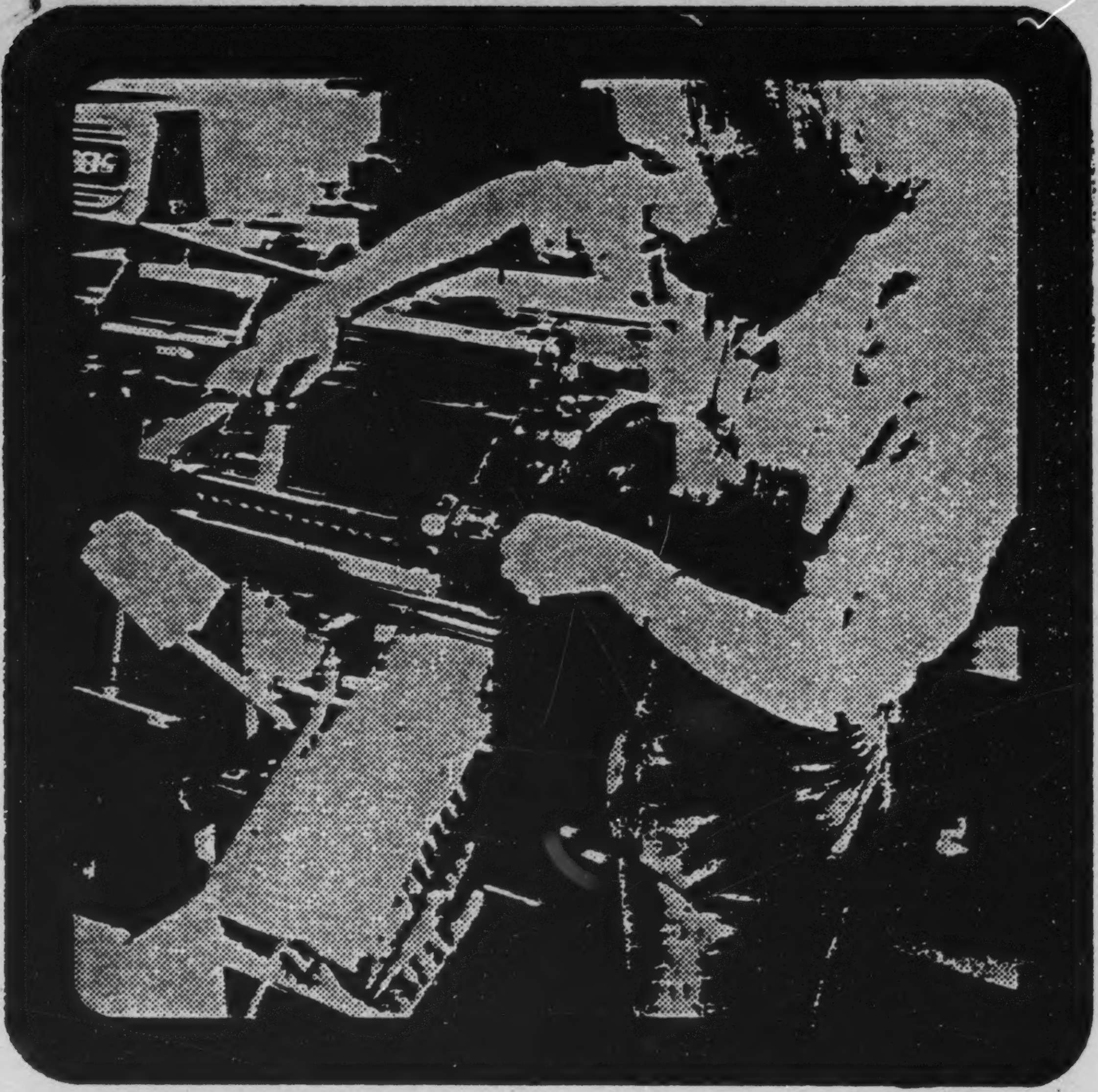
Product No.	Color	Pint	Quart	Gallon	5 Gal. Per Gal.
Glo-PAT-222	Yellow	$4.60	$7.55	$26.00	$25.50
Glo-PAT-288	Orange	4.60	7.55	26.00	25.50
Glo-PAT-333	Green	4.65	7.65	26.50	26.00
Glo-PAT-566	Red	4.40	7.15	24.40	23.90
Glo-PAT-577	Fuchsia	4.70	7.80	27.00	26.50

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. LOOK THROUGH THE SCREEN PRINTING SUPPLIES CATALOG AND NOTICE THE SPECIFICATIONS FOR EACH INK SO THAT YOU UNDERSTAND THE USES, FINISH, OPACITY, COVERAGE, DRYING TIME, INKS, ADHESION, MATERIALS, SCREEN, EXTENDER, RETARDER AND WASHUP PROCEDURES ATTRIBUTED TO EACH TYPE OF INK.

3. ASK YOUR INSTRUCTOR ANY QUESTIONS YOU MAY HAVE.



graphics

unit: PAPER

capital area career center

module: 1401 06 001
1401 06 001 3

date: SEPT 77

level:

skill title: HISTORY, COMPOSITION, MANUFACTURING AND FINDING GRAIN OF PAPER

developed & written by: JEFF BOERGER AND DWIGHT SMITH

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO FIND THE "GRAIN" OF PAPER.

IN ORDER TO DO THIS YOU WILL NEED:

SAMPLE OF PRINTING PAPER

PHOTO OFFSET FUNDAMENTALS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU HAVE GATHERED THE MATERIALS FOR THIS MOD.
2. YOU HAVE READ THE MOD AND COMPLETED THE QUIZ WITH 80% CORRECT.
3. YOU HAVE FOUND THE GRAIN DIRECTION ON A PAPER SAMPLE.
4. YOU HAVE RETURNED THE MATERIALS PROPERLY.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

MANUFACTURE - PROCESS OF MAKING SOMETHING.

ORIGIN - BEGINNINGS.

INFORMATION

THIS MOD IS ABOUT THE MANUFACTURE, COMPOSITION, AND REQUIREMENTS OF PAPER.

READ:

PHOTO-OFFSET FUNDAMENTALS, "PAPER MAKING", CHAPTER 15, PP. 260-266.

HISTORY OF PAPER

I. ORIGIN OF PAPER

A. THE CHINESE PEOPLE INVENTED PAPER ALMOST 2000 YEARS AGO.
B. BEFORE PAPER, PEOPLE WROTE ON LEAVES, ANIMAL SKINS, AND CLAY TABLETS.
C. THE EGYPTIANS USED A MAT OF WOVEN LEAVES OR REEDS THAT WERE POUNDED INTO A THIN HARD SHEET. THIS WAS CALLED "PAPYRUS". FROM "PAPYRUS" WE GET THE WORD "PAPER".

II. PAPER IN THE U.S.

A. THE FIRST PAPERMILL IN THE U.S. STARTED IN 1690 IN GERMANTOWN, PENNSYLVANIA.
B. NOW THERE ARE OVER 750 PAPERMILLS IN THE U.S.

III. COMPOSITION OF PAPER

A. TRUE PAPER IS MADE OF A MIXTURE OF WATER AND FIBERS THAT IS POURED OVER A SCREEN.
B. THE WATER DRAINS THROUGH THE SCREEN AND THE MATTED FIBERS STAY ON TOP OF THE SCREEN.
C. THE FIBERS NOW CAN BE TAKEN OFF THE SCREEN AND DRIED.
D. AT FIRST, A SMALL SCREEN WAS DIPPED INTO A BIG VAT OF FIBERS AND WATER. NOW, THE PROCESS IS ABOUT THE SAME, ONLY THE SCREEN MOVES AS A CONTINUOUS BELT AND THE PAPER IS MADE IN A LONG RIBBON WHICH IS ROLLED UP AT THE END.

WORD GUIDE

CONVEYOR - CARRIER; MOVES SOMETHING FROM ONE PLACE TO ANOTHER

IV. MAKING PAPER

A. THE FIBERS USED TO MAKE PAPER ARE CALLED CELLULOSE. CELLULOSE IS SMALL, HAIRLIKE STRANDS THAT MAKE UP MOST PLANTS.

B. MOST PAPERS ARE MADE UP OF CELLULOSE FIBERS OF CERTAIN TREES BUT COTTON FIBERS ARE ALSO USED FOR SOME HIGH QUALITY PAPER.

C. TO GET THE CELLULOSE FROM THE TREES, THE WOOD IS FIRST CLEANED. THEN, IT IS CUT UP INTO SMALL, GOLFBALL-SIZE CHUNKS.

D. THE WOOD CHIPS ARE THEN PUT INTO A LARGE COOKER CALLED THE "DIGESTER".

1. THE WOOD IS COOKED FOR MANY HOURS.
2. A SUBSTANCE IS ADDED TO SOFTEN THE FIBERS AND LET THEM SEPARATE.

E. NOW THE WOOD IS BLEACHED AND WASHED. THE FIBERS SHOULD BE AS WHITE AS POSSIBLE TO MAKE GOOD PAPER.

F. THE BLEACHED AND WASHED FIBERS ARE CALLED "PULP".

G. PULP AND WATER ARE THE TWO MAIN INGREDIENTS IN PAPER MAKING. OTHER CHEMICALS ARE ADDED TO MAKE THE PAPER USABLE FOR PRINTING.

H. WATER IS ADDED UNTIL THERE ARE 2 PARTS PULP TO 98 PARTS WATER.

I. THE PULP-WATER MIXTURE IS PUMPED INTO A TANK CALLED THE "HEAD BOX".

J. THE MIXTURE FLOWS ONTO A CONTINUOUS CONVEYOR BELT MADE OF SCREEN, CALLED THE "WIRE".

K. AS THE WIRE MOVES DOWN THE MACHINE, MUCH OF THE WATER DRAINS OUT THROUGH THE SCREEN, LEAVING THE PULP FIBERS ON TOP.

L. THE FIBERS STICK TOGETHER AND CAN BE PULLED OFF THE WIRE. THE PAPER CAN SUPPORT ITSELF NOW.

M. THE MOVING RIBBON OF PAPER IS THEN PRESSED BETWEEN ROLLERS WHICH SQUEEZE OUT MORE WATER.

N. THE PAPER IS ROLLED BY HUGE STEAM-FILLED ROLLERS TO DRY.

O. THE FINISHED PAPER IS ROLLED UP UNTIL IT IS CUT INTO SHEETS AND PACKAGED.

WORD GUIDE

CONSISTENT - ALWAYS THE SAME

REPEL - KEEP OFF

V. REQUIREMENTS OF GOOD PRINTING PAPER

A. SURFACE REQUIREMENTS:
   1. EVERY SHEET MUST HAVE A SURFACE THAT IS FIRM AND CONSISTENT.
   2. IT MUST ACCEPT INK BUT REPEL WATER AND OTHER CHEMICALS USED IN PRINTING.

B. SIZE:
   1. EVERY SHEET MUST BE STABLE, THAT IS, MUST NOT CHANGE IN SIZE, SHAPE, THICKNESS OR IN ANY OTHER WAY.

C. COLOR:
   1. WHITE PAPER MUST BE VERY WHITE.
   2. DYES ARE ADDED FOR DIFFERENT COLORS.

D. WATER CONTENT (MOISTURE CONTENT):
   1. WATER IS THE MOST IMPORTANT PART OF PAPER.
   2. UP TO 16 GALLONS IS USED FOR 1 POUND OF PAPER.
   3. THE AMOUNT OF WATER LEFT IN THE PAPER MUST BE VERY CLOSE TO THAT OF THE AVERAGE PRESSROOM.
   4. THE EFFECTS OF THIS ARE DISCUSSED IN THE MOD ON PAPER HANDLING AND STORAGE.

WORD GUIDE

GRAIN - THE DIRECTION OF THE FIBERS IN PAPER. THE GRAIN USUALLY RUNS THE LONG WAY.

JOB STEPS

1. GET MATERIALS AND EQUIPMENT AND TAKE THEM TO YOUR WORK AREA.

2. PICK UP AND LOOK CAREFULLY AT A PIECE OF SAMPLE PAPER (NEWSPRINT GRAIN IS EASILY SEEN).

   A. LOOK FOR THE TINY FIBERS THAT MAKE UP PAPER. ASK YOUR INSTRUCTOR FOR A MAGNIFYING GLASS, IF YOU NEED IT.

   B. CAN YOU SEE THE TINY FIBERS? IF SO, THEY SHOULD BE RUNNING THE LENGTH OF THE PAPER (THE LONG WAY). IF YOU CANNOT SEE THEM, ASK YOUR INSTRUCTOR FOR HELP.

3. TEST YOUR KNOWLEDGE:

   QUIZ

   ANSWER ON ANOTHER PIECE OF PAPER. ANSWERS ON THE BOTTOM OF PAGE 8.

   A. PAPER WAS INVENTED OVER 2000 YEARS AGO BY THE __________.

      1. TURKISH
      2. BAPTIST
      3. CHINESE
      4. AMERICANS

   B. THE EGYPTIANS USED A MAT OF WOVEN REEDS CALLED __________.

      1. SCUMEX
      2. PAPYRUS
      3. EGYPTEEN
      4. PAPER

   C. THE FIRST PAPERMILL IN THE U.S. STARTED IN __________.

      1. 1967
      2. 300 B.C.
      3. 1879
      4. 1690

JOB STEPS

D. TRUE PAPER IS MADE UP OF FIBERS AND WATER POURED OVER A ___________.

1. BED
2. FLOOR
3. SCREEN
4. CAT

E. ___________ IS THE NAME OF THE FIBERS THAT MAKE UP PAPER.

1. ANIMAL FUR
2. CELLULOSE
3. BARK
4. DEKTOLS

F. THE WOOD CHIPS ARE COOKED MANY HOURS IN A LARGE ___________.

1. STOMACH
2. CROCK POT
3. DIGESTER
4. INTESTINE

G. THE BLEACHED AND WASHED FIBERS ARE CALLED ___________.

1. PAPER
2. SCRUD
3. CELLULOSE
4. PULP

H. WATER IS ADDED TO THE PULP UNTIL THERE IS 2 PARTS PULP AND ___________ PARTS WATER.

1. 98
2. 66
3. 40
4. 0.1

I. IT TAKES UP TO ___________ GALLONS OF WATER TO MAKE 1 POUND OF PAPER.

1. 300
2. 1000
3. 16
4. 9

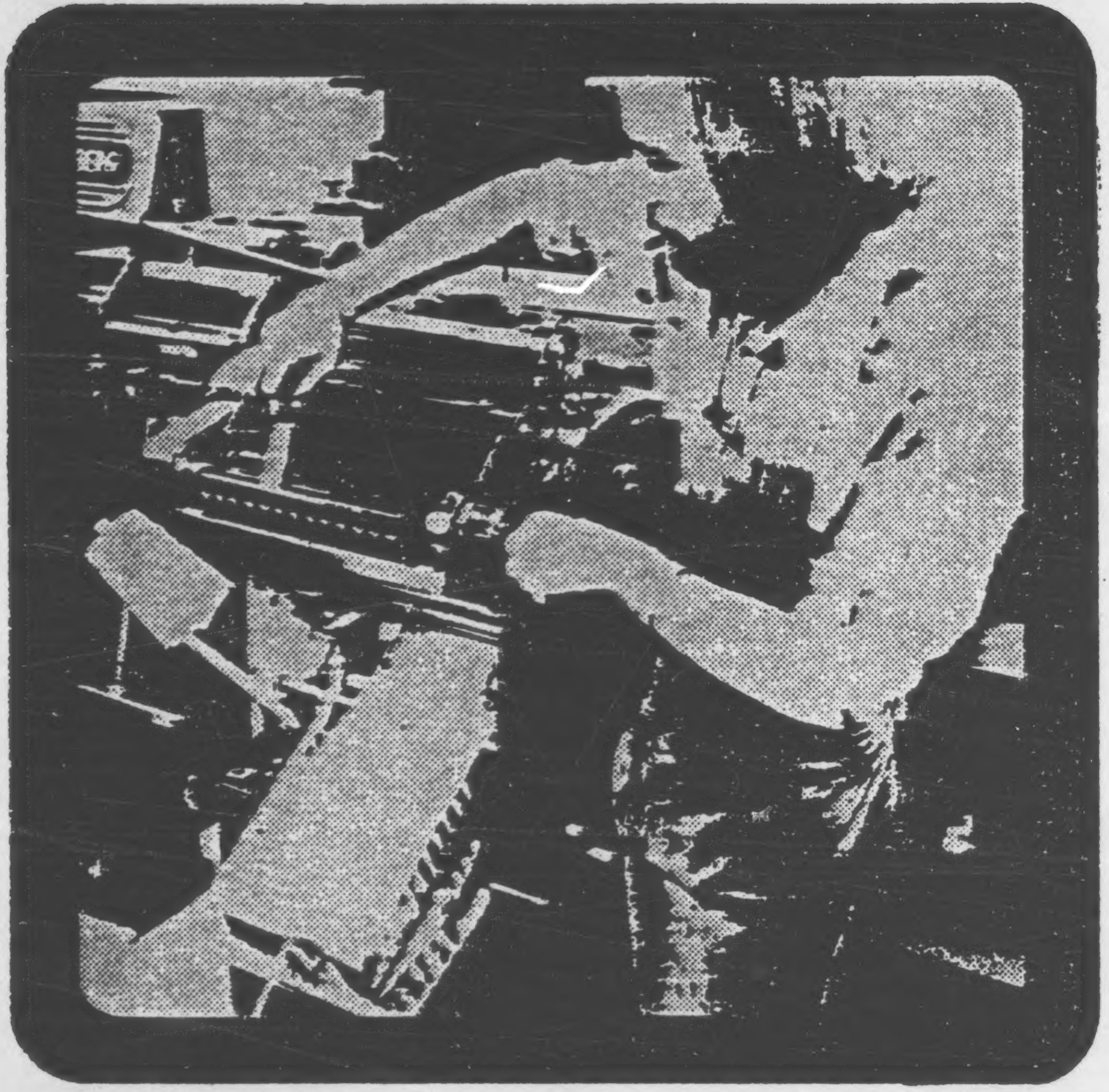
JOB STEPS

J. J. THE MOISTURE CONTENT OF THE FINISHED PAPER MUST BE CLOSE TO THAT OF A(N) ____________.

1. AVERAGE BASEMENT
2. PHOTO STUDIO
3. AVERAGE PRESSROOM
4. GYMNASIUM

IF YOU GOT MORE THAN 2 QUESTIONS WRONG, DO THE MOD AGAIN. IF YOU PASSED, ASK YOUR INSTRUCTOR TO CHECK YOUR WORK.

ANSWERS: A.3 B.2 C.4 D.3 E.2 F.3 G.4 H.1
I.3 J.3



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unit: PAPER

capital area career center

module: 1401 06 002
1401 06 002 3 **date:** SEPT 77 **level:**

skill title: GRADES, FINISHES AND KINDS OF PAPERS, AND MAKING A SAMPLE BOOK

developed & written by: JEFF BOERGER AND DWIGHT SMITH

visuals by: DAVE BROWN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO IDENTIFY THE BASIC PAPERS AVAILABLE IN MOST SHOPS (INCLUDING KINDS, GRADES, FINISHES)

IN ORDER TO DO THIS YOU WILL NEED:

SWATCH SHEET FROM PRINT SHOP (WITH SAMPLE OF EACH PAPER)
1 SHEET OF EVERY KIND OF PAPER
RUBBER CEMENT
SCISSORS
BACKING PAPER FOR BOOKLET

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU HAVE GATHERED THE MATERIALS FOR THIS MOD.
2. YOU HAVE MADE A PAPER SAMPLE BOOK OF THE PAPERS AT THE CACC PRINT SHOP.
3. YOU HAVE CLEANED UP THE WORK AREA AND RETURNED THE MATERIALS.

WORD GUIDE

OPAQUE - DOES NOT LET LIGHT THROUGH

INFORMATION

THIS MOD WILL TEACH YOU ABOUT THE DIFFERENT KINDS OF PAPER USED FOR PRINTING.

AS YOU REMEMBER FROM MOD 1401 006 001, PAPER IS MADE UP OF TINY FIBERS OF CELLULOSE. DIFFERENT CHEMICALS ARE ADDED TO THE PAPER TO GIVE IT DIFFERENT PROPERTIES.

GRADES OF PAPER

WITHIN A LARGER CATEGORY, THE WORD "GRADE" IS USED TO SEPARATE CERTAIN KINDS OF PAPERS.

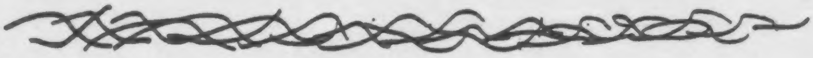
FOR EXAMPLE: BOOK PAPERS
1. COATED GRADES
2. UNCOATED GRADES
3. OPAQUE GRADES

BOND PAPERS
1. BUSINESS PAPERS
2. WRITING PAPERS

THE DIFFERENT CATEGORIES OF PAPERS MOST OFTEN USED BY PRINTERS ARE:
1. BOOK PAPERS
2. TEXT PAPERS
3. BOND PAPERS

I. BOOK PAPERS INCLUDE MANY DIFFERENT KINDS OF PAPER GRADES. THESE ARE NOT ONLY FOR BOOK PUBLICATION, BUT ALSO FOR CATALOGS AND ADVERTISING MATERIALS. BOOK PAPERS ARE MOSTLY WHITE, BUT COLORS ARE AVAILABLE. MOST OFTEN, A HEAVIER STOCK, CALLED A COVER PAPER IS MADE TO MATCH THE THINNER BOOK PAPER.

BOOK PAPERS ARE DIVIDED INTO 2 LARGE GROUPS: UNCOATED AND COATED. IF YOU LOOKED AT THE EDGE OF A SHEET OF UNCOATED BOOK PAPER, IT WOULD LOOK LIKE THIS:



THE HAIR-LIKE CELLULOSE FIBERS ARE LOCKED TOGETHER LIKE THIS TO FORM A STRONG SHEET. THERE ARE STILL MANY AIR SPACES BETWEEN THE FIBERS. WHEN YOU PRINT ON THIS PAPER, THE INK

IS ABSORBED LIKE WATER IN A SPONGE. THIS IS ALL RIGHT FOR MANY JOBS, BUT SOME JOBS REQUIRE A KIND OF PAPER THAT WILL NOT ABSORB THE INK. ON UNCOATED PAPER, PLACES WHERE INK HAS BEEN ABSORBED LOSE THEIR SHININESS.

A. UNCOATED BOOK PAPERS - 2 MAIN KINDS

1. OFFSET PAPER THIS KIND OF PAPER DOES NOT ABSORB WATER EASILY. THE GRADES OF OFFSET PAPER RANGE FROM CHEAP WHITE PAPER TO EXPENSIVE PAPERS, SOME WITH TEXTURES AND COLORS.
2. OPAQUE PAPERS THESE PAPERS ARE SIMILAR TO OFFSET PAPERS, BUT THEY HAVE SPECIAL CHEMICALS ADDED TO THEM TO STOP LIGHT FROM GETTING THROUGH. THE OPACITY (LIGHT RESISTANCE) IS NEEDED TO STOP THE PRINTED IMAGE FROM SHOWING THROUGH TO THE OTHER SIDE OF THE PAPER. MOST OPAQUE PAPERS ARE WHITE ONLY.

B. COATED BOOK PAPERS THESE PAPERS HAVE A THIN MINERAL COATING ON ONE OR BOTH SIDES OF THE SHEET. THE COATING SEALS THE PAPER'S SURFACE SO THAT THE INK IS NOT ABSORBED. THINK OF THIS PAPER LIKE A SPONGE THAT HAS A THICK COAT OF PAINT ON IT. THE TINY HOLES IN THE SPONGE WOULD BE SEALED OFF, AND NO WATER COULD GET IN. THIS IS HOW THE COATING ON PAPER STOPS INK FROM BEING ABSORBED.

WHEN YOU PRINT ON THIS COATED PAPER, THE INK STAYS ON THE OUTSIDE AND IS NOT ABSORBED. THIS IS CALLED INK HOLDOUT.

COATED PAPERS ARE USED FOR ADVERTISING PRODUCTS, COLOR PRINTING, AND REPRODUCING PHOTOGRAPHS.

II. TEXT PAPERS THESE PAPERS ARE OF HIGHER QUALITY AND COST MORE THAN BOOK PAPERS. THEY COME IN RICH COLORS AND TEXTURES. THESE PAPERS ARE USED FOR MORE IMPORTANT PRINTING JOBS WHERE THE SURFACE OF THE PAPER IS PART OF THE DESIGN OF THE JOB. THESE PAPERS ALMOST ALWAYS HAVE A MATCHING HEAVYWEIGHT PAPER FOR COVERS. TEXT PAPERS ARE ALWAYS UNCOATED.

III. BOND PAPERS THESE PAPERS RANGE FROM RATHER CHEAP TO VERY EXPENSIVE. THE COST DEPENDS ON THE TYPE OF FIBER USED IN MAKING THE PAPER. GOOD QUALITY BOND PAPER IS USUALLY MADE UP OF COTTON FIBERS. THIS MAKES THE PAPER STRONG AND HELPS IT LAST A LONG TIME. THERE ARE 2 MAIN KINDS OF BOND PAPERS:

A. BUSINESS GRADES - THESE GRADES ARE USED FOR OFFICE DUPLICATING, MIMEOGRAPH, BUSINESS LETTERS, MEMOS, DOCUMENTS, ETC.

B. WRITING GRADES - THESE GRADES ARE USED FOR STATIONARY AND PERSONAL LETTERS.

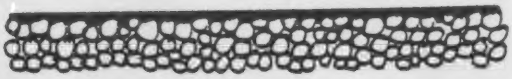
BOND PAPERS COME IN WHITE AND COLORS, AND ALMOST ALWAYS HAVE MATCHING ENVELOPES. THERE ARE NO MATCHING COVER WEIGHTS.

PAPER FINISHES

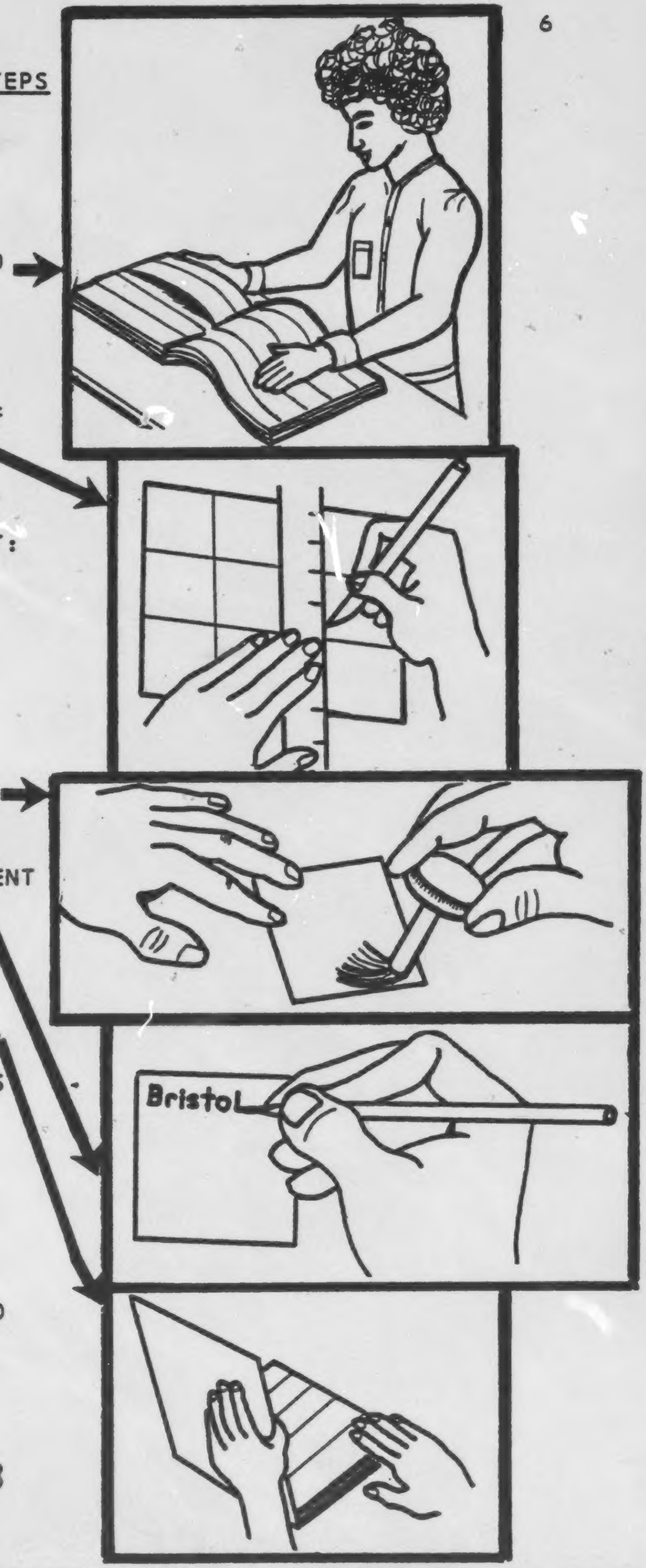
THE FINISH IS THE WAY THE PAPER LOOKS OR FEELS ON THE SURFACE. UNCOATED PAPERS HAVE 2 TYPES OF FINISHES.

I. MACHINE FINISH - THESE FINISHES ARE MADE ON THE PAPER WHILE IT IS STILL WET. SOME OF THE DIFFERENT KINDS OF MACHINE FINISHES AVAILABLE ARE "WOVE", "VELLUM", "ANTIQUE", "LAID", AND "FELT".

II. OFF-MACHINE FINISH - THESE FINISHES ARE PUT ON THE PAPER AFTER IT IS DRY. THIS IS USUALLY DONE BY CRUSHING A PATTERN INTO THE SURFACE. THIS IMPRESSING OF A PATTERN IS DONE WITH LARGE ROLLERS AND IS CALLED EMBOSSING. COATED AND TEXT PAPERS CAN BE EMBOSSED. YOU CAN GET MANY DIFFERENT PAPER FINISHES WITH EMBOSSING (MORE THAN WITH A MACHINE FINISH). BUT, THESE EMBOSSED PAPERS ARE WEAKER THAN MACHINE FINISH PAPERS BECAUSE THE FIBERS ARE PULLED AND SMASHED.



JOB STEPS



1. GET ALL MATERIALS AND EQUIPMENT AND TAKE IT TO YOUR WORK AREA.

2. OPEN THE SWATCH BOOKLET AND STUDY ALL THE DIFFERENT KINDS OF PAPERS. MATCH THE KINDS OF PAPERS WITH THE DESCRIPTIONS IN THE MOD.

3. GET A PIECE OF EACH KIND OF OF PAPER AVAILABLE IN THE CACC SHOP. CUT PIECES ABOUT 2" X 2" FOR YOUR OWN SWATCH BOOKLET.

4. MAKE PAGES FOR YOUR BOOKLET:
   A. CAREFULLY PASTE UP THE DIFFERENT KINDS OF PAPERS.
   B. GROUP THEM ACCORDING TO THEIR CATEGORIES AND PASTE THEM UP IN A LOGICAL ORDER.
   C. FOLLOW THE OUTLINE IN THIS MOD FOR ORGANIZATION OF YOUR PAPERS.

5. CAREFULLY LABEL THE DIFFERENT KINDS OF PAPERS.

6. MAKE A COVER AND PUT YOUR NAME AND THE TITLE ON IT. WHEN IT IS FINISHED, SHOW YOUR SWATCH BOOK TO YOUR INSTRUCTOR.

7. IF YOUR INSTRUCTOR APPROVES YOUR WORK, PUT AWAY ALL THE MATERIALS AND CLEAN UP THE WORK AREA.

8. TEST YOURSELF WITH THIS QUIZ. WRITE YOUR ANSWERS ON ANOTHER PIECE OF PAPER.

   A. BOOK PAPERS ARE DIVIDED INTO 2 LARGE GROUPS, COATED AND __________.
      1. PLASTIC
      2. UNCOATED
      3. WATERMARKED
      4. CONSTRUCTION

8. B. OPAQUE PAPERS HAVE SPECIAL CHEMICALS ADDED TO STOP __________.
   1. INK HOLDOUT
   2. WATER
   3. LIGHT
   4. GUM

   C. BOND PAPERS COME IN 2 GRADES; WRITING AND __________.
   1. JAMES
   2. BUSINESS
   3. FOLDED
   4. TISSUE

   D. VELLUM, LAID, WOVE, AND FELT FINISHES ARE MADE BY A _______ PROCESS.
   1. OFF MACHINE
   2. EMBOSSING
   3. MACHINE
   4. FAST

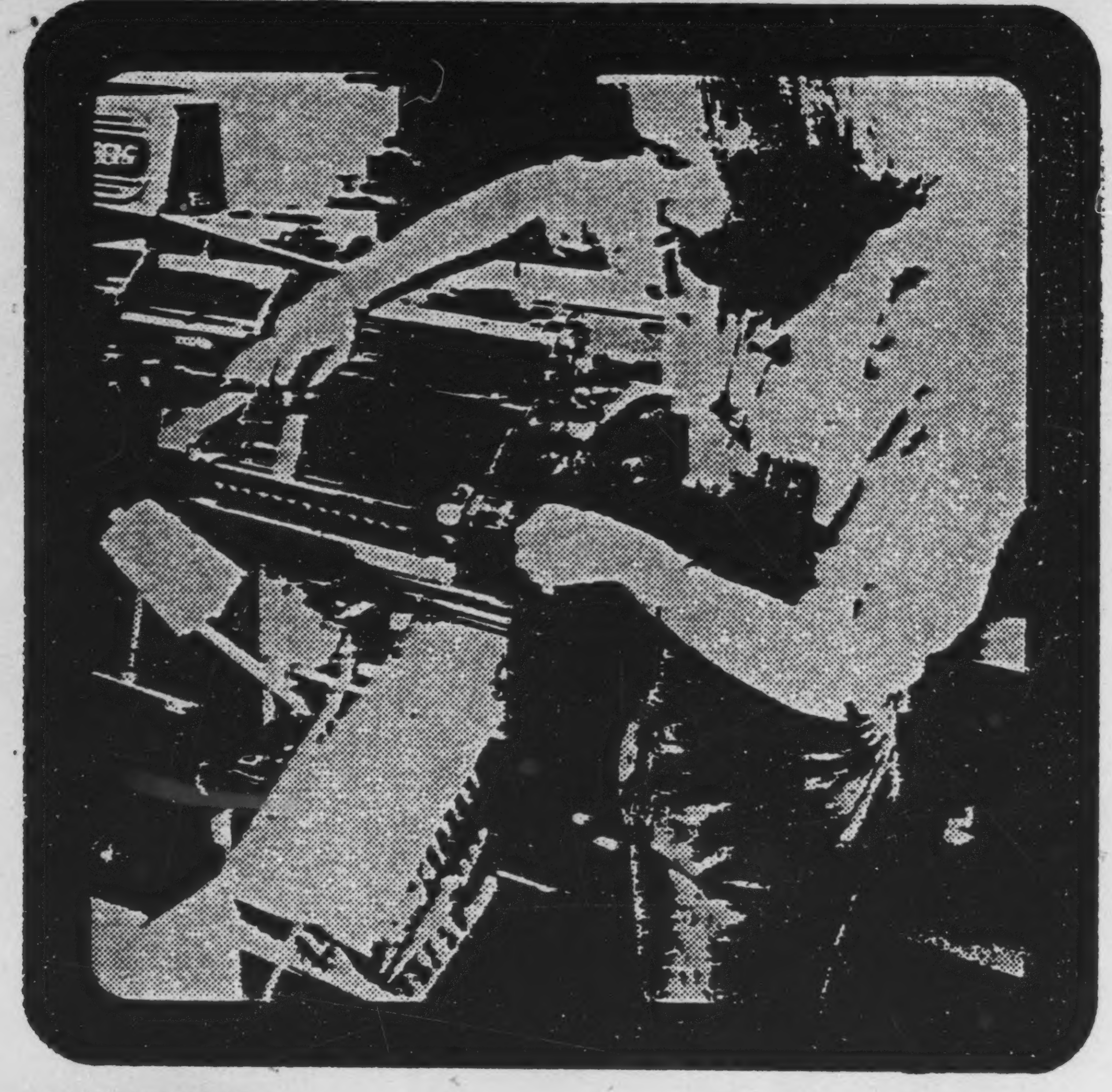
   E. MACHINE FINISHED PAPERS ARE ______ THAN THE OTHER KIND.
   1. WEAKER
   2. THINNER
   3. DIRTIER
   4. STRONGER

THE ANSWERS ARE ON THE BOTTOM OF THE PAGE.

9. CORRECT YOUR TEST. IF YOU MISSED MORE THAN 1, READ THE MOD AGAIN.

10. SHOW YOUR QUIZ TO YOUR INSTRUCTOR.

ANSWERS: A.2 B.3 C.2 D.3 E.4



graphics

unit: CAMERA (PHOTOMECHANICAL REPRODUCTION)

capital area career center

1401 06 003
module: 1401 06 003 3 **date:** 8/77 **level:** II

skill title: ESTIMATING AND SPECIFYING PAPER NEEDS & SPOILAGE

developed & written by: GLEN PETTIT

visuals by: CHUCK KNOCK

WORD GUIDE

SPOILAGE - WASTED & DAMAGED PAPER.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO ESTIMATE THE ALLOWANCE FOR PAPER SPOILAGE.

IN ORDER TO DO THIS YOU WILL NEED:

PAPER SPOILAGE CHART

PRACTICE PROBLEMS

JOB ENVELOPES

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN ACCURATELY ESTIMATE PAPER SPOILAGE FOR ALL COMMON JOBS, ALLOWING FOR PRESS RUNS, COLORS, AND ALL BINDERY OPERATIONS.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

TO ESTIMATE PAPER SPOILAGE, YOU MUST BE FAMILIAR WITH THE ENTIRE JOB. YOU NEED TO KNOW:

A. HOW MANY PIECES WERE ORDERED BY THE CUSTOMER
B. HOW MANY PIECES PER SHEET WILL BE PRINTED AT ONCE
C. HOW MANY TIMES THROUGH THE PRESS (2-SIDES OR 2-COLORS)
D. BINDERY OPERATIONS (DRILL, CUT, TRIM, STITCH, OR FOLD)
E. SPECIAL PROBLEMS (THIN OR EXTRA HEAVY PAPER, EXTRA THICK LAYER OF INK, OLD PAPER, ETC.)
F. EXPERIENCE OF THE PRESS OPERATOR.

ONCE YOU ARE AWARE OF THE ABOVE, YOU CAN USE A SPOILAGE CHART TO DETERMINE HOW MUCH EXTRA PAPER TO ALLOW.

PERCENTAGE OF PAPER ALLOWED FOR SPOILAGE:

NUMBER OF FINISHED COPIES DESIRED	01-100	101-250	251-500	501-1000	1001-5000	5001-10000	NUMBER OF FINISHED COPIES DESIRED	10 M-25 M	OVER 25 M
FIRST TIME THRU THE PRESS	10%	8%	6%	5%	4%	2 ½%	FIRST TIME THRU THE PRESS	2%	1%
EACH ADDITIONAL IMPRESSION	8%	7%	5%	4%	3%	2%	EACH ADDITIONAL IMPRESSION	1%	½%
EACH BINDERY OPERATION	5%	4%	3%	2%	1%	½%	EACH BINDERY OPERATION	1/4%	1/4%

ACROSS THE TOP ARE THE PRESS SHEETS TO BE RUN. FOR EXAMPLE: IF WE NEED TO PRINT 2,000, TWO-SIDED, FOLDED LETTERS, YOU MUST KNOW THE TOTAL NUMBER OF PSS (PRESS SIZE SHEETS) NEEDED.

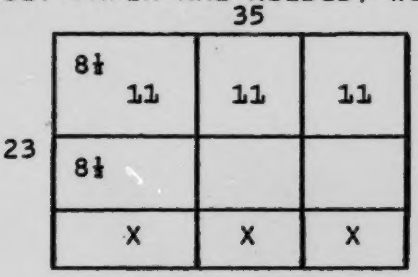
EXAMPLE: 1ST SIDE RUN IS 4% 2,000
2ND SIDE RUN IS 3% X .08 SPOILAGE
FOLDING 1% 160.00
SPOILAGE 8%

INFORMATION

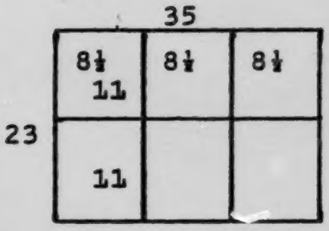
WE WOULD NEED 160 EXTRA SHEETS TO ALLOW FOR SPOILAGE FOR A PSS TOTAL OF 2,160.

AS YOU LEARNED IN MODULE 1401 06 002 "GRADES, FINISHES, AND KINDS OF PAPER", PAPER COMES IN MANY SIZES. IF THE SIZE NEEDED FOR THIS JOB IS 8½ X 11" OFFSET, THE PRINTER WOULD PURCHASE A STANDARD OFFSET PAPER SIZE OF 23" X 35". TO FIND OUT HOW MANY LARGE SHEETS OF OFFSET PAPER ARE NEEDED, WE DIVIDE.

23 X 35
8½ X 11
2 X 3 = 6 OUT



23 X 35
8½ X 11
4 X 2 = 8 OUT



NOTICE THAT THE FIRST WAY, WE GET ONLY 6 PIECES OUT, AND THIS WASTES PAPER. IF WE GET 8 PIECES OUT OF A LARGE SHEET, DIVIDE:

```
   270
8/2160
  16
   56
   56
    0
```

WE NEED 270 SHEETS OF 23" X 35" OFFSET PAPER FOR THIS JOB. IN THE NEXT MODULE, YOU WILL LEARN HOW TO ESTIMATE PAPER COSTS.

JOB STEPS

1. SOLVE THESE PRACTICE PROBLEMS. YOU WILL HAVE TO SHOW TO YOUR INSTRUCTOR THE ANSWERS AND YOUR FIGURING. USE A SEPARATE SHEET OF PAPER.

1. THE CUSTOMER NEEDS 250 LETTERHEADS. HOW MANY PSS DO WE NEED?

2. THE HARDWARE STORE NEEDS 2,000 ENVELOPES PRINTED IN TWO COLORS. HOW MANY ENVELOPES SHOULD GO TO THE PRESS?

3. HOW MUCH PAPER IS NEEDED FOR 500 POSTERS, PRINTED IN 3 COLORS?

4. WHAT IS THE SPOILAGE ON A 1-COLOR 25 M RUN JOB?

5. WHAT IS THE SPOILAGE ON A 600 RUN 2-COLOR, 2-SIDE JOB THAT IS FOLDED?

6. HOW MANY PSS DO WE NEED FOR A 2-COLOR RUN OF 10,000 ENVELOPES?

7. THE CUSTOMER WANTS 20,000 POST CARDS PRINTED 2 SIDES. WE CAN PRINT FOUR POST CARDS AT ONCE. HOW MUCH TOTAL PAPER IS NEEDED FOR THE PRESS?

8. THE HIGH SCHOOL WANTS A PLAY PROGRAM PRINTED. THE PROGRAM HAS 12 PAGES (3 SIGNATURES OF FOUR PAGES EACH OR 3 SHEETS) AND ONLY THE COVER WILL BE IN 2-COLORS. THE ENTIRE JOB IS FOLDED AND STAPLED. HOW MUCH PAPER DO WE NEED FOR 1,000 PROGRAMS?

9. FOR PROBLEM #8, IF WE CAN GET 8 PSS FROM ONE LARGE SHEET, HOW MANY LARGE SHEETS MUST WE BUY FROM THE PAPER COMPANY?

10. A PRINTER HAS SOME 17" X 22" PAPER. HE HAS TO RUN 6,000 SHEETS THAT ARE PRINTED ON BOTH SIDES AND THEN FOLDED IN 1/3 RDS. HOW MUCH 17" X 22" PAPER DOES HE NEED IF THE PSS IS 8½" X 11"?

11. A TEACHER NEEDS 200 SHEETS 8½" X 11" PRINTED 2 SIDES WITH THREE HOLES DRILLED ON THE LEFT FOR A NOTEBOOK. HOW MANY PSS DO WE NEED?

12. A CUSTOMER WANTS 80 TELEPHONE MESSAGE PADS PRINTED IN BLACK INK ON PINK PAPER AND PADDED. THERE ARE 100 SHEETS PER PAD. ON THE PRESS, WE WILL PRINT FOUR PIECES AT ONCE ON AN 8½" X 11" SHEET. HOW MUCH 8½" X 11" PINK STOCK DO WE NEED FOR THE PRESS?

13. THE PRINCIPAL WANTS A 20 PAGE MANUAL PRINTED FOR 350 SENIORS, 400 JUNIORS, AND 50 TEACHERS. THE MANUAL IS 8½" X 11" AND HAS 20 SHEETS OF PAPER PRINTED ON BOTH SIDES. HOW MANY PSS DO WE NEED FOR THIS ENTIRE JOB?

JOB STEPS

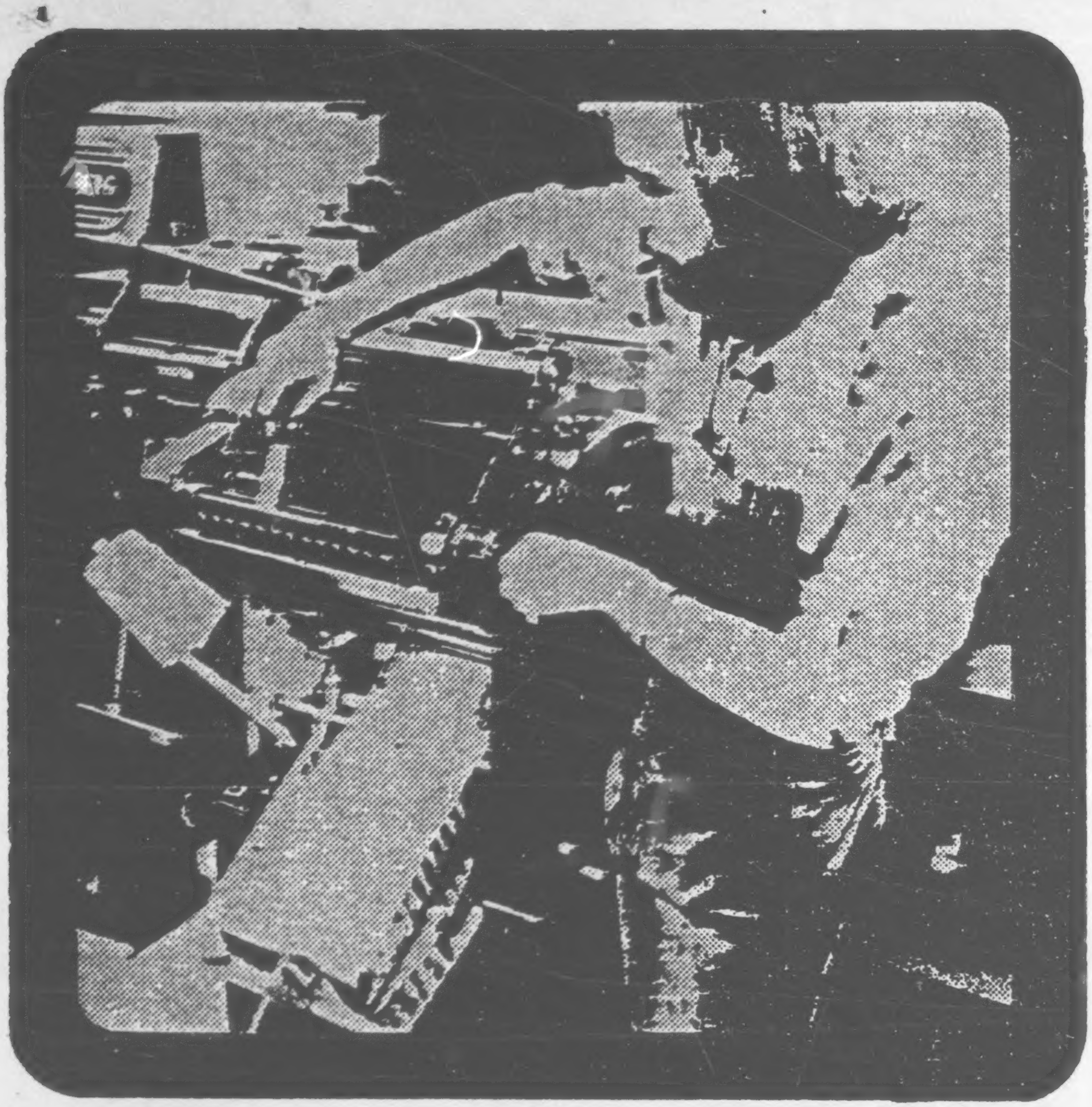
14. THE DRAMA CLUB NEEDS 500 TICKETS PRINTED FOR EACH NIGHT OF THEIR PLAY. THE PLAY RUNS THREE NIGHTS AND THEY WANT A DIFFERENT COLOR TICKET FOR EACH NIGHT. YOU CAN PRINT TWO TICKETS AT A TIME ON THE OFFSET, ONE SIDE, BLACK INK. HOW MANY PSS OF EACH COLOR DO YOU NEED?

2. WHEN FINISHED, SHOW YOUR ANSWERS AND MATH WORK TO YOUR INSTRUCTOR. YOUR INSTRUCTOR WILL GO OVER EACH PROBLEM YOU MISSED AND THEN GIVE YOU A SIMILAR PROBLEM TO SOLVE.

3. WHEN ALL YOUR ANSWERS ARE CORRECT, YOU WILL TAKE SOME ACTUAL JOB ENVELOPES AND DETERMINE THE SPOILAGE ALLOWANCES FOR THEM.

ANSWERS

1. 270
2. 2140
3. 580
4. 500
5. 114
6. 10,500
7. 5350
8. 3460
9. 433
10. 1583
11. 238
12. 2120
13. 17,440
14. 280



graphics

unit: PAPER

capital area career center

module: 1401 06 004
1401 06 004 3 **date:** 9/77 **level:** I

skill title: PURCHASING PAPER AND USING A PRICE BOOK

developed & written by: JEFF BOERGER AND DWIGHT SMITH

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE A PAPER PRICE BOOK TO ORDER PAPER

IN ORDER TO DO THIS YOU WILL NEED:

PENCIL AND PAPER
SAMPLE SHEET FROM PRICE BOOK

WE WILL KNOW THAT YOU CAN DO IT WHEN:

YOU HAVE FIGURED OUT THE PRICE OF A QUANTITY OF PAPER AND PLACED THE ORDER CORRECTLY.

WORD GUIDE

CWT - HUNDREDWEIGHT: C IS THE ROMAN NUMERAL FOR 100, WT MEANS WEIGHT

M WGT - THOUSAND SHEET WEIGHT

INFORMATION

WHEN YOU KNOW THE SIZE, WEIGHT AND NUMBER OF SHEETS YOU NEED FOR A PRINTING JOB, YOU CAN ORDER THE PAPER FROM THE PRINTER'S SUPPLY COMPANY. IF YOU PICK UP THE ORDER YOURSELF, IT IS CALLED A "WILL CALL" ORDER.

BEFORE YOU CAN MAKE A PAPER ORDER, YOU MUST KNOW WHAT YOU ARE ORDERING. PAPER IS USUALLY SOLD BY THE "CWT" OR "HUNDREDWEIGHT", WHICH IS 100 LBS. (45.45 KILOGRAMS). THE CWT PRICE IS LISTED IN A PRICE BOOK.

THE PRICE BRACKET IS FIGURED BY THE NUMBER OF SHEETS YOU ARE ORDERING. THE MORE YOU ORDER, THE CHEAPER THE PRICE PER CWT. FOR EXAMPLE, IF YOU NEED 2000 SHEETS PER CARTON, (DIFFERENT KINDS OF PAPER WILL HAVE DIFFERENT SHEETS PER CARTON) AND YOU NEED 2000 SHEETS, THE ORDER IS IN THE ONE CARTON PRICE BRACKET.

THE NEXT HIGHER PRICE BRACKET IS THE FOUR CARTON PRICE BRACKET. YOU WOULD NEED TO ORDER 8000 SHEETS OF THAT PAPER TO GET INTO THIS PRICE BRACKET. IF THE ORDER IS LESS THAN ONE FULL CARTON, YOU MUST LOOK UP THE PRICE IN THE BROKEN CARTON BRACKET. THIS BRACKET IS THE MOST EXPENSIVE.

				16 Ctns.	4 Ctns.	1 Ctn.	Broken Carton
Wove Finish							
					Price Per Cwt.		
White				47.60	51.50	58.70	99.95
Basic Weight 25 x 38	Size	M Wgt.	Carton Content		Price Per 1000 Sheets		
50	17½ x 22½	41	3800	19.52	21.12	24.07	40.98
	23 x 29	70	2000	33.32	36.05	41.09	69.97
	23 x 35	85	1800	40.46	43.78	49.90	84.96
	25 x 38	100	1600	47.60	51.50	58.70	99.95
60	17½ x 22½	50	3200	23.80	25.75	29.35	49.98
	23 x 29	84	1800	39.98	43.26	49.31	83.96
	23 x 35	102	1500	48.55	52.53	59.87	101.95
	25 x 38	120	1200	57.12	61.80	70.44	119.94
70	17½ x 22½	58	2400	27.61	29.87	34.05	57.97
	23 x 29	98	1600	46.65	50.47	57.53	97.95
	23 x 35	119	1200	56.64	61.29	69.85	118.94
	25 x 38	140	1000	66.64	72.10	82.18	139.93
80	17½ x 22½	66	2400	31.42	33.99	38.74	65.97
	23 x 29	112	1300	53.31	57.68	65.74	111.94
	23 x 35	136	1100	64.74	70.04	79.83	135.93
	25 x 38	160	1000	76.16	82.40	93.92	159.92
100	23 x 29	140	1000	66.64	72.10	82.18	139.93
	23 x 35	169	900	80.44	87.04	99.20	168.92
	25 x 38	200	800	95.20	103.00	117.40	199.90

WORD GUIDE

BASIS WEIGHT - THE WEIGHT OF 500 SHEETS OF THE STANDARD OR BASIC SIZE FOR THAT COMPANY: MOST USE 25" X 38"; THIS IS OFTEN CALLED THE "POUND" OR "WEIGHT" OF THE PAPER. THE LARGER THE BASIS WEIGHT, THE THICKER THE PAPER.

INFORMATION

AFTER YOU FIND THE PRICE BRACKET AND YOUR ORDER IS IN, YOU CAN FIND THE CWT PRICE FOR IT. FOR EXAMPLE: IF YOUR ORDER IS FOR 1800 SHEETS OF 23" X 35" -50 (23 X 35 IS THE SIZE IN INCHES AND THE 50 MEANS "BASIS WEIGHT", WHICH IS THE HEAVINESS OF THE PAPER). YOU FIRST LOOK UP THE BASIS WEIGHT ON THE LEFT SIDE OF THE PAGE: THEN, YOU FIND THE SIZE, 23" X 35". LOOKING UNDER THE "CARTON CONTENT" COLUMN, YOU WILL FIND THAT THERE ARE 1800 SHEETS PER CARTON OF THIS SIZE. THIS TELLS YOU THAT THE ORDER IS IN THE ONE CARTON PRICE BRACKET.

LOOKING UP TO THE "PRICE PER CWT" SECTION, YOU WILL SEE THAT IN THE ONE CARTON PRICE BRACKET, THE PRICE IS $58.70 PER CWT. ($58.70 FOR EACH HUNDRED POUNDS OF PAPER YOU ORDER). BEFORE YOU CAN FIND THE PRICE OF YOUR ORDER, YOU MUST KNOW HOW MUCH THE ORDER WEIGHS.

IN THE "M WGT" COLUMN, (M WGT MEANS WEIGHT PER 1000 SHEETS), YOU WILL FIND THAT 1000 SHEETS OF 23" X 35" - 50 WEIGHS 85 LBS. (38.63 KILOGRAMS).

TO FIND THE WEIGHT OF YOUR ORDER FOLLOW THIS FORMULA:

NUMBER OF SHEETS (IN DECIMALS OF 1000)	X	M WGT.	=	WEIGHT OF ORDER
1,8	X	85	=	153 LBS. (69.54 KILOGRAMS)

(THE NUMBER OF SHEETS IS 1.8 BECAUSE 1.8 X 1000 IS 1800 SHEETS)

NOW, TO FIND THE PRICE OF YOUR ORDER, FOLLOW THIS FORMULA:

CWT COST	X	WEIGHT OF ORDER (IN DECIMALS OF 100)	=	PRICE OF ORDER
$58.70	X	1.53	=	$89.81

INFORMATION

PRICE BY 1000 SHEETS

IF YOUR SHOP IS A SMALL ONE, YOU MIGHT USE THE PRICE PER 1000 SHEETS PRICE LIST. FOR THE SAMPLE PROBLEM, (23" X 35"-50, 1800 SHEETS) LOOK AT THE ONE CARTON PRICE BRACKET COLUMN DOWN TO THE 23 X 35 ROW. YOU SEE THAT THE 1000 SHEET PRICE IS $49.90.

TO FIND THE COST OF THE ORDER, YOU FOLLOW THIS FORMULA:

1000 SHEET PRICE X NUMBER OF SHEETS = COST
(IN DECIMAL OF 1000 SHEETS)
$49.90 X 1.8 = $89.82

JOB STEPS

1. TAKE ALL MATERIALS AND EQUIPMENT TO YOUR WORK AREA.

2. READ THE INFORMATION PAGES VERY CAREFULLY. BE SURE YOU CAN FIND:
   A. PRICE BRACKET
   B. BASIS WEIGHT
   C. M WGT.
   D. CARTON CONTENT
   E. PRICE PER 1000 SHEETS
   F. PRICE PER CWT

3. TEST YOUR SKILL: QUIZ

   WRITE YOUR ANSWERS ON ANOTHER PIECE OF PAPER.

   A. FIND THE PRICE BRACKET FOR 4000 SHEETS OF 25" X 38"-70.
   B. FIND THE PRICE BRACKET FOR 5000 SHEETS OF 23" X 35"-60.
   C. FIND THE 1000 SHEET PRICE FOR 4000 SHEETS OF 25" X 38"-70.
   D. FIND THE WEIGHT OF 1000 SHEETS OF 23" X 29"-70.
   E. FIND THE WEIGHT OF 1300 SHEETS OF 23" X 29"-70.
   F. FIND THE CWT COST OF 1300 SHEETS OF 23" X 29"-70.
   G. FIND THE 1000 SHEET PRICE OF 1300 SHEETS OF 23" X 29"-70.

   CORRECT THE ABOVE QUIZ ACCORDING TO ANSWERS ON THE LAST PAGE OF THIS MOD.

4. NOW DO THESE PROBLEMS. USE ANOTHER SHEET OF PAPER TO WORK OUT THE ANSWERS. THE ANSWERS ARE ON PAGE 7.

   A. WHAT IS THE PRICE OF 8000 SHEETS OF 17 1/2" X 22 1/2-80?
   B. NOW FIND THE 1000 SHEET PRICE FOR THIS ORDER.
   C. FIND THE PRICE OF 1000 SHEETS OF 25" X 38"-70.
   D. FIND THE PRICE OF 10,000 SHEETS OF 23" X 35"-50.

5. SHOW YOUR WORK TO YOUR INSTRUCTOR.

6. ASK YOUR INSTRUCTOR TO GIVE YOU A PRINT SHOP ORDER. FIGURE OUT THE PRICE. THEN, CALL THE PAPER COMPANY OR TALK TO THE SALES PERSON, IF POSSIBLE.

JOB STEPS

7. WHEN YOU ARE DONE WITH THIS MOD, PUT AWAY THE MATERIALS YOU USED AND CLEAN UP THE WORK AREA.

ANSWERS TO QUESTION 3:

A. 4 CTNS. B. 1 CTN. C. $148.40 D. 98 LBS.

E. 127.4 LBS. F. $74.79 G. $74.78

ANSWERS TO QUESTION 4:

A. NUMBER OF SHEETS (IN THOUSANDTHS) X M WGT. = WEIGHT OF ORDER

8.0 X 66 = 528 LBS.

CWT COST X WEIGHT OF ORDER (IN HUNDREDS) = PRICE OF ORDER

$58.70 X 5.28 = $309.93

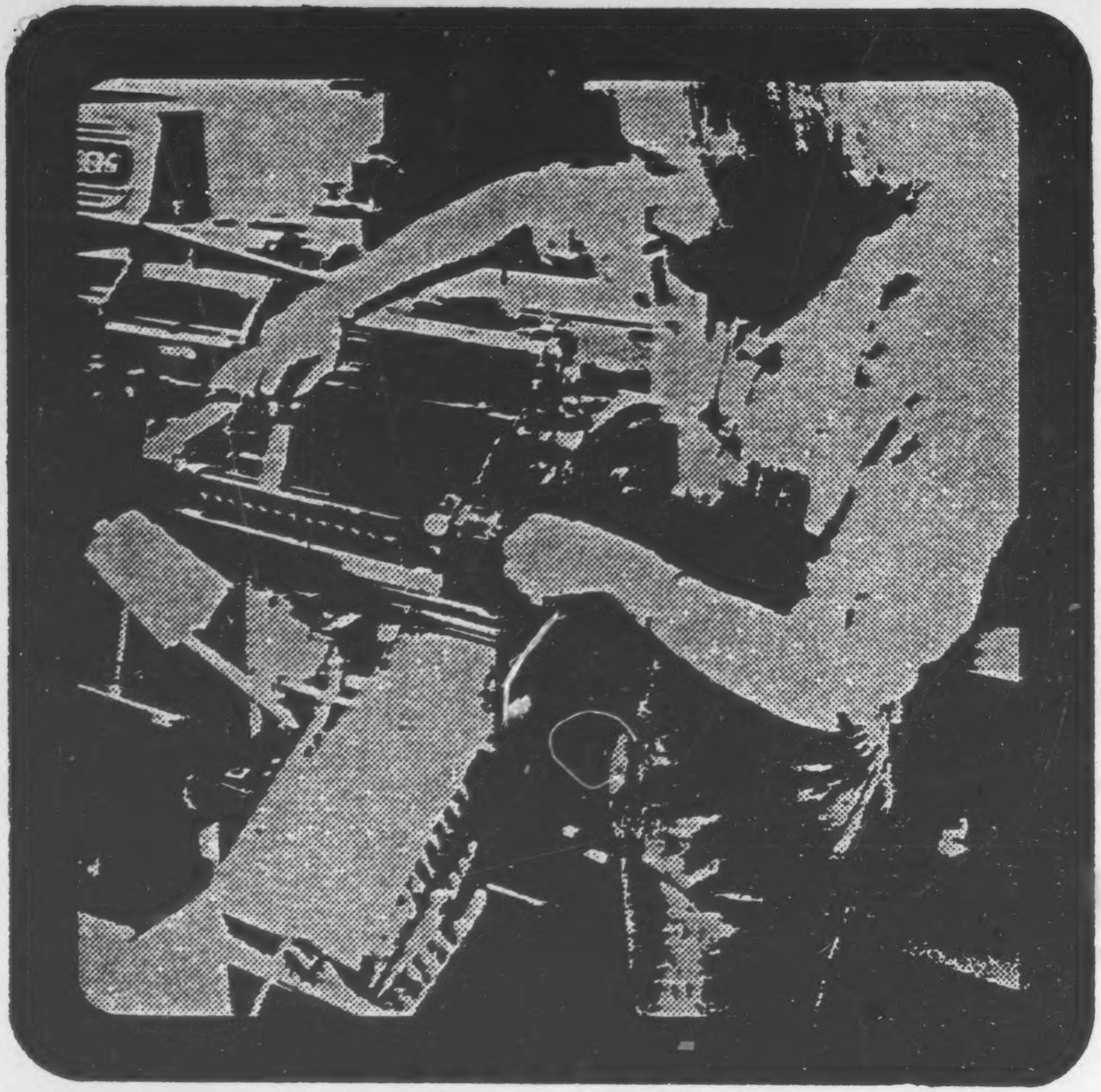
B. 1000 SHEET PRICE X NUMBER OF SHEETS (IN THOUSANDTHS) = PRICE

$38.74 X 8.0 = $309.92

THE DIFFERENCE OF $.01 IS BECAUSE OF A SLIGHT DIFFERENCE BETWEEN THE CWT PRICE AND THE 1000 SHEET PRICE

C. $82.18

D. $437.75 (OR $437.78 IF YOU USED THE PRICE PER 1000 SHEETS METHOD)



graphics

unit: PAPER

capital area career center

module: 1401 06 005
1401 06 005 3 **date:** 9/77 **level:**

skill title: HOW TO RECEIVE, TRANSPORT, STORE AND HANDLE PAPER

developed & written by: JEFF BOERGER AND DWIGHT SMITH

visuals by: DANA MARVIN

WORD GUIDE

PALLET - PLATFORM USED FOR MOVING, HANDLING, OR STORING MATERIALS

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO RECEIVE, TRANSPORT, STORE AND HANDLE PAPER.

IN ORDER TO DO THIS YOU WILL NEED:

A PALLET OF PAPER

PAPER AND PENCIL

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU HAVE PROPERLY RECEIVED, TRANSPORTED, STORED, AND HANDLED A PALLET OF PAPER.
2. YOU HAVE ANSWERED AT LEAST 80% OF THE QUIZ QUESTIONS CORRECTLY.

WORD GUIDE

HUMIDITY - THE AMOUNT OF WATER VAPOR IN THE AIR

STOCK - WHAT PRINTERS CALL PAPER

DAMAGE CLAIM - WHEN A DELIVERY IS DAMAGED, YOU DO NOT NEED TO PAY FOR THE DAMAGED GOODS IF A DAMAGE CLAIM IS MADE

REAM - 500 SHEETS OF PAPER

INFORMATION

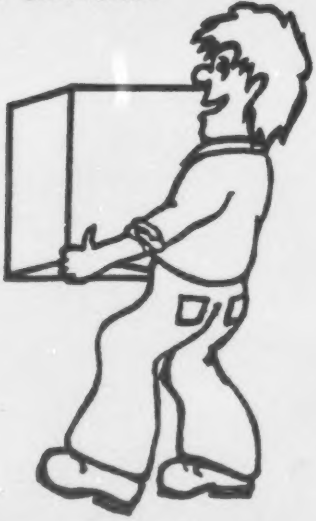
IN ORDER FOR PAPER TO BE PRINTED, IT MUST BE IN GOOD CONDITION. PROPER HANDLING AND CARE WILL KEEP PAPER IN GOOD CONDITION.

PAPER IS SENSITIVE TO HUMIDITY AND TEMPERATURE, WHICH CAN CHANGE THE SIZE AND APPEARANCE OF THE PAPER. PAPER WHICH IS DIRTY OR DAMAGED CAN RUIN THE LOOK OF A JOB AND CAUSE TROUBLE FOR THE PRINTER.

THIS MOD HAS THE RULES FOR THE PROPER RECEIVING, HANDLING, TRANSPORTING AND STORING OF PAPER TO HELP YOU KEEP THE PAPER (STOCK) IN GOOD CONDITION.

RECEIVING PAPER AS SOON AS THE PAPER IS DELIVERED BY THE PAPER COMPANY OR STORE, LOOK CAREFULLY AT ALL THE CARTONS. CHECK FOR ANY SIGNS OF DAMAGE, DROPPED OR RIPPED BOXES. IF YOU FIND SIGNS OF DAMAGE, TELL THE DELIVERY PERSON RIGHT AWAY. BE SURE THAT THE DELIVERY PERSON MAKES NOTE OF THE DAMAGE AND MAKES A REPORT FOR A DAMAGE CLAIM.

TRANSPORTING PAPER AFTER LOOKING CAREFULLY AT THE DELIVERY, YOU MUST MOVE THE PAPER TO THE STORAGE AREA. DO NOT OPEN ANY OF THE CARTONS.



RULES FOR MOVING PAPER:

1. ALWAYS LIFT BY RELYING ON THE STRENGTH IN YOUR LEGS, NEVER WITH YOUR BACK.

2. NEVER CARRY MORE THAN YOU CAN EASILY HANDLE. MAKING A SECOND TRIP IS SMARTER THAN HURTING YOUR BACK.

3. NEVER THROW OR DROP A BOX OR REAM OF PAPER. IT CAN EASILY BE RUINED FOR PRINTING.

WORD GUIDE

UNSUITABLE - NOT IN GOOD ENOUGH CONDITION; NO GOOD; USELESS

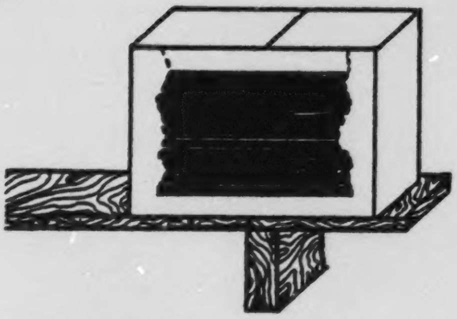
CONSTANT - THE SAME

INFORMATION

STORING PAPER   PAPER MUST BE STORED IN A PLACE THAT HAS THE SAME TEMPERATURE AND HUMIDITY AS THE PRESSROOM. THIS IS EVEN MORE IMPORTANT IN COLD WEATHER. IF A COLD PACKAGE OF PAPER IS OPENED IN A WARM ROOM, THE EDGES WILL CURL AND THE PAPER WILL CHANGE SIZE. THIS MAKES THE PAPER UNSUITABLE FOR PRINTING. SO, DO NOT OPEN PAPER UNTIL IT HAS BEEN "TEMPERATURE CONDITIONED", OR UNTIL IT HAS REACHED THE SAME TEMPERATURE AS THE PRESSROOM. IF THE PAPER IS DELIVERED ON A FREEZING DAY, IT MIGHT TAKE SEVERAL DAYS TO WARM IT UP.

RULES FOR STORING PAPER

1. ALWAYS STACK THE CARTONS SO THAT THE PAPER LIES FLAT LIKE THIS:

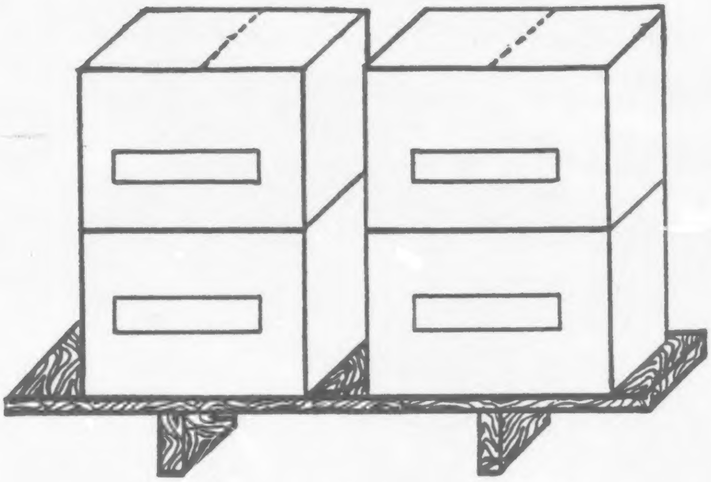


2. ALWAYS STORE PAPER ON SHELVES OR ON A PALLET. NEVER STORE PAPER ON THE FLOOR. IT COULD GET WET, AND, THE FLOOR IS USUALLY COLDER THAN THE REST OF THE ROOM.

3. NEVER STORE PAPER NEAR HEATERS OR IN DIRECT SUNLIGHT. REMEMBER, THE TEMPERATURE MUST STAY CONSTANT.

INFORMATION

4. STACK CARTONS AND PACKAGES SO THAT THE LABELS CAN BE READ.



5. ROTATE THE STOCK SO THAT THE OLDEST IS USED FIRST.

6. STORE PAPER IN A VERY DRY PLACE, AWAY FROM WINDOWS, OVERHEAD WATER PIPES OR WET AREAS.

HANDLING PAPER AFTER OPENING THE REAM PACKAGE, BE ESPECIALLY CAREFUL TO KEEP DIRT AWAY FROM THE PAPER.

RULES FOR PAPER HANDLING

1. BE CLEAN! DIRTY PAPER IS USELESS IN A PRINTSHOP. WASH YOUR HANDS AS OFTEN AS NEEDED.

2. KEEP THE PAPER FLAT AND THE STACKS NEAT. NEVER OVERLAP STACKS.

3. KEEP ONLY ONE KIND OF PAPER IN EACH STACK.

4. ALWAYS RE-SEAL AN OPENED PACKAGE AND LABEL IT CLEARLY.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. READ THE INFORMATION SECTION VERY CAREFULLY. WHEN YOU HAVE READ IT CAREFULLY, TEST YOUR KNOWLEDGE WITH THE QUIZ.

3. TEST YOUR KNOWLEDGE QUIZ

WRITE YOUR ANSWERS ON ANOTHER SHEET OF PAPER. DO NOT WRITE IN THIS MOD.

A. PAPER IS SENSITIVE TO _______________.

1. NOISE
2. TEMPERATURE
3. TEASING
4. INK

B. IF THERE ARE SIGNS OF DAMAGE TO THE BOXES OF PAPER, YOU MUST MAKE A _______________.

1. FUSS
2. SCENE
3. DAMAGE CLAIM
4. MESS

C. ALWAYS LIFT WITH YOUR _______________.

1. CHIN
2. LEGS
3. BACK
4. FORK LIFT

D. ALWAYS STORE PAPER SO THAT _______________.

1. LIES FLAT
2. IS COMFORTABLE
3. IS ON ITS SIDE
4. FALLS

JOB STEPS

E. ALWAYS STORE PAPER ON A SHELF OR ON A ________________.

1. BOAT
2. PALLET
3. BRICK
4. CAR ROOF

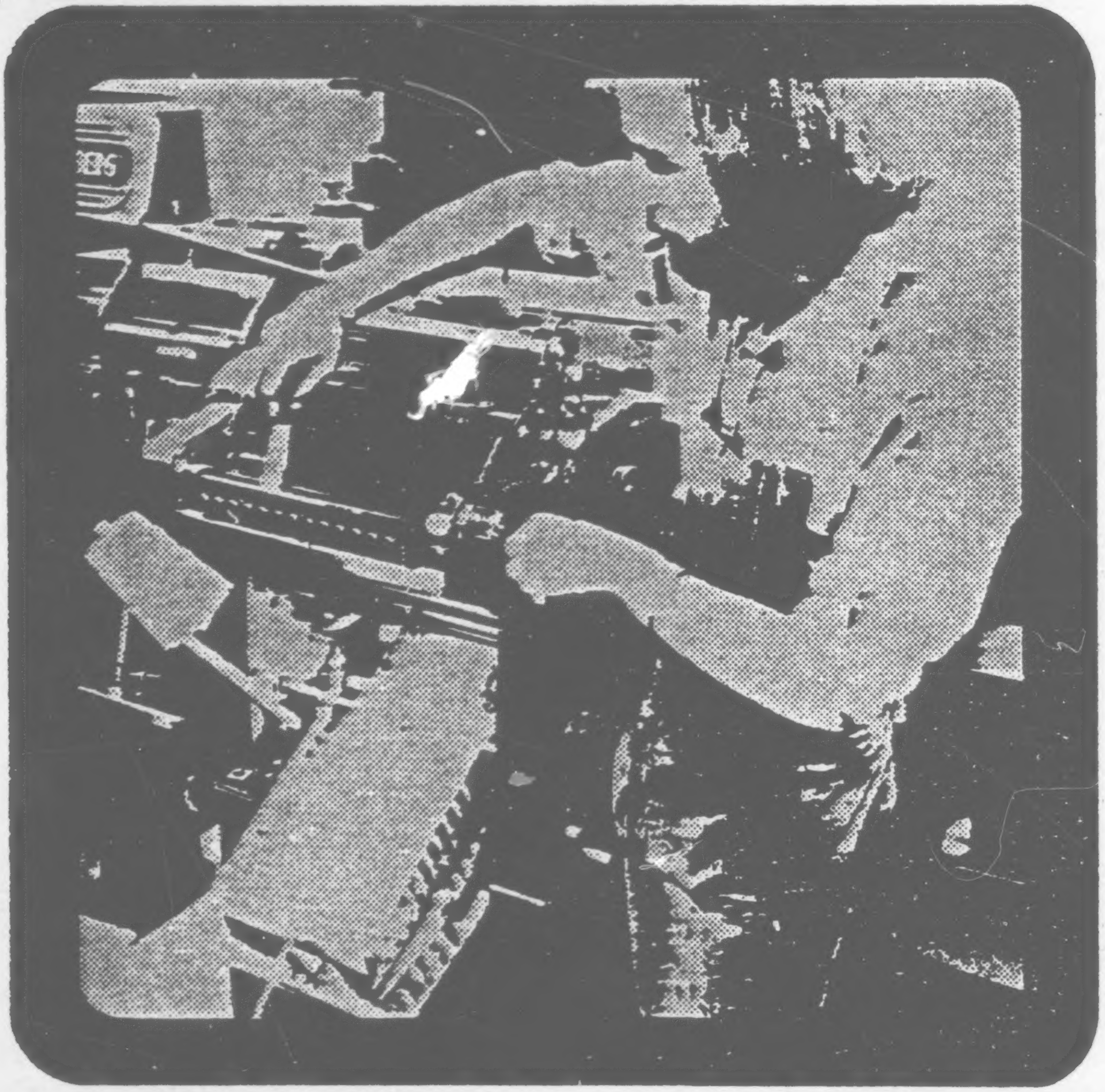
CHECK YOUR WORK. THE ANSWERS ARE ON THE BOTTOM OF THIS PAGE. IF YOU MISSED MORE THAN 1, READ THE INFORMATION AGAIN. WHEN YOU ARE DONE, SHOW YOUR ANSWER PAPER TO YOUR INSTRUCTOR. BE READY TO ANSWER QUESTIONS ABOUT THIS MOD.

4. ASK YOUR INSTRUCTOR IF YOU CAN TAKE CARE OF THE NEXT ORDER OF PAPER. IF THERE ISN'T GOING TO BE ONE SOON, ASK IF YOU CAN MOVE A PALLET OF PAPER FROM ONE PLACE TO ANOTHER AND PRACTICE YOUR SKILLS.

5. ASK YOUR INSTRUCTOR TO CHECK YOUR WORK.

6. WHEN YOU ARE DONE, PUT THE MATERIALS AWAY AND CLEAN UP THE WORK AREA.

ANSWERS: A.2 B.3 C.2 D.1 E.2



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 001

module: 1401 07 001 3 **date:** 6/77 **level:**

skill title: INTRODUCTION TO GRAPHICS LAYOUT AND DESIGN

developed & written by: GLEN PETTIT

visuals by: MARIE GOUGEON

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO IDENTIFY, USE, AND CARE FOR THE LAYOUT AND DESIGN ITEMS LISTED BELOW.

AND IN ORDER TO DO THIS YOU WILL NEED:

- DRAFTING TABLE
- LIGHT TABLE
- T-SQUARE
- RULERS
- TRIANGLES
- ROTARY CUTTERS
- SCISSORS
- BALL POINT PEN
- PENCILS
- PAPER
- MASKING TAPE
- SCOTCH "MAGIC" TAPE

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN CORRECTLY IDENTIFY EACH ITEM AND ARE FAMILIAR WITH THE USE OF EACH.
2. YOU KNOW HOW TO KEEP ALL THE ITEMS IN USUABLE, CLEAN, AND SAFE WORKING CONDITION AT ALL TIMES.
3. YOU CAN PASS AN ORAL QUIZ ON THE USE AND CARE OF THE TOOLS.

WORD GUIDE

EVALUATE - TO JUDGE THE VALUE OF SOMETHING.

INFORMATION

LAYOUT IS THE PROCESS OF DESIGNING AND ARRANGING COPY FOR PRINTING. PEOPLE WHO DO THIS WORK ARE CALLED LAYOUT PERSON. A LAYOUT PERSON MAKES A PLAN FOR EACH PRINTED PAGE. THIS PLAN IS LIKE AN ARCHITECT'S BLUEPRINTS WHICH GUIDE THE CARPENTER IN BUILDING A HOUSE.

LARGE PRINTING PLANTS USE PEOPLE CALLED LAYOUT SPECIALISTS WHO DESIGN AND ARRANGE PRINTING JOBS. IN SOME SMALL GRAPHIC ARTS SHOPS, THERE IS NOT ENOUGH WORK FOR A SPECIALIST, SO THE COMPOSITORS OR SUPERVISORS WILL HAVE TO LAYOUT OR DESIGN AND ARRANGE THE PRINTING.

SOMETIMES, PHOTOGRAPHERS AND CAMERAPERSON LAYOUT A JOB OR EVALUATE A DESIGN. THE PRESSOPERATORS SHOULD KNOW HOW TO LAYOUT AND JUDGE IF A DESIGN IS PRINTABLE.

YOU NEED TO KNOW TWO TYPES OF DESIGNING AND ARRANGING COPY: TYPE LAYOUT AND ART DESIGN LAYOUT.

TYPE LAYOUT: THE TYPE LAYOUT PERSON DOES NOT NEED TO BE AN ARTIST BUT MUST KNOW THE TYPE-STYLES AND VARIOUS PRINTING, COPYING, AND COMPOSITION METHODS. A TYPE LAYOUT PERSON DOES NOT NEED TO KNOW HOW TO DRAW SINCE MOST ARTWORK CAN BE TRACED OR PHOTOGRAPHICALLY REPRODUCED FROM EXISTING ILLUSTRATIONS, BUT HE/SHE SHOULD BE ABLE TO LETTER NEATLY.

ART DESIGN LAYOUT: THE ART DESIGN LAYOUT PERSON IS AN ARTIST WHO SPECIALIZES IN LAYOUT. THE LAYOUT ARTIST IS ABLE TO DRAW ILLUSTRATIONS AND LETTERS, TOO. HE/SHE DESIGNS THE LAYOUT, DOES JUST A LITTLE COMPOSITION, USUALLY ONLY HEADLINES, AND UNDERSTANDS ALL COMPOSITION METHODS, PRINTING AND CAMERA WORK.

PRINTERS USE A SPECIAL SYSTEM OF MEASURING CALLED THE POINT SYSTEM. SINCE ALL TYPE SIZE IS BASED ON THE POINT SYSTEM, YOU SHOULD UNDERSTAND THIS SYSTEM. A PRINTER CAN DETERMINE THE SIZE OF THE TYPE BY KNOWING IT'S POINT NUMBER. FOR EXAMPLE, ONE INCH EQUALS 72 POINTS; ONE PICA EQUALS 12 POINTS. WE CAN FIGURE OUT THAT 36 POINT TYPES IS ABOUT 1/2" HIGH AND THAT 6 POINT TYPE IS VERY SMALL (HOW HIGH IS 54 POINT TYPE?)

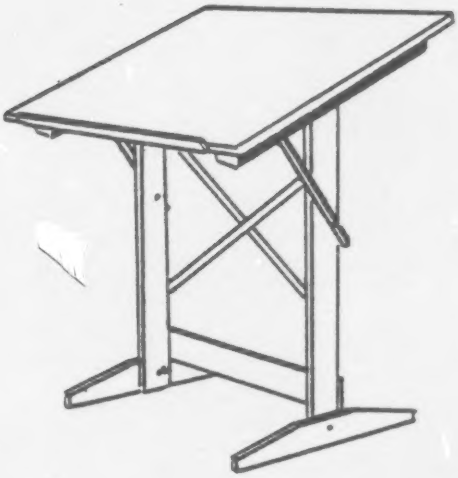
READ THE FOLLOWING DESCRIPTIONS SO YOU CAN LEARN:

1. WHAT TOOLS, EQUIPMENT, AND MATERIALS ARE COMMONLY USED IN LAYOUT WORK.
2. HOW THE LAYOUT TOOLS, EQUIPMENT, AND MATERIALS ARE USED.
3. HOW TO TAKE CARE OF LAYOUT TOOLS, EQUIPMENT AND MATERIALS.

WORD GUIDE

SMEAR - SPREAD OVER A SURFACE.

INFORMATION



DRAFTING TABLES

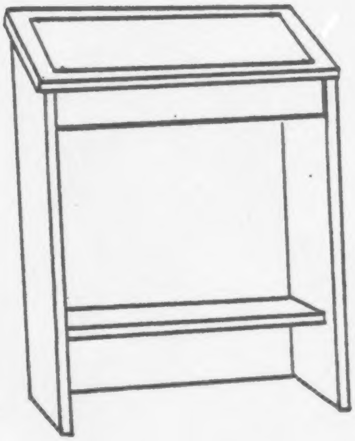
DRAFTING TABLES ARE USUALLY HIGH ENOUGH TO ALLOW FREEDOM OF MOVEMENT SO THAT WHILE WORKING, YOU CAN EASILY STAND UP OR SIT ON A HIGH STOOLS. DRAFTING TABLES HAVE MOVEABLE DRAFTING BOARD-LIKE TOPS. YOUR WORK IS OFTEN NEATER IF YOU MOVE THE BOARD TOP SO IT IS TILTED 10°-30° WITH THE BACK RAISED 2"-8" UNTIL YOU HAVE A COMFORTABLE WORKING SURFACE. THE TABLE-TOP WILL ALWAYS HAVE A LEFT AND A NEAR SIDE THAT IS VERY STRAIGHT. HOWEVER, YOU SHOULD AVOID USING A T-SQUARE ON THE RIGHT AND FAR SIDE.

BEFORE YOU PLACE YOUR WORK ON IT, BE SURE THAT THE DRAFTING TABLE TOP (SOMETIMES CALLED A BOARD) IS VERY CLEAN AND SMOOTH. IF THERE ARE ANY BUMPS OR ERASER SHAVINGS ON THE BOARD, THE LINES YOU DRAW ON YOUR LAYOUTS MIGHT JUMP OR SKIP. IF THE BOARD SURFACE IS HARD, YOU CAN CLEAN IT WITH LIQUID CLEANERS, (HDS, WINDEX, BLANKET WASH). IF THE SURFACE IS SOFT WOOD, CLEAN IT ONLY WITH ERASERS.

USE ONLY MASKING TAPE TO HOLD YOUR WORKING PAPER ON THE DRAFTING TABLE. NEVER USE SCOTCH TAPE, THUMB TACKS, OR GLUE WHICH MIGHT DAMAGE THE SMOOTH SURFACE NEEDED FOR DRAWING YOUR LAYOUTS. DO NOT CUT ON A DRAFTING TABLE BECAUSE ANY MARKS ON THE SURFACE OF THE BOARD WILL AFFECT THE NEATNESS OF YOUR WORK.

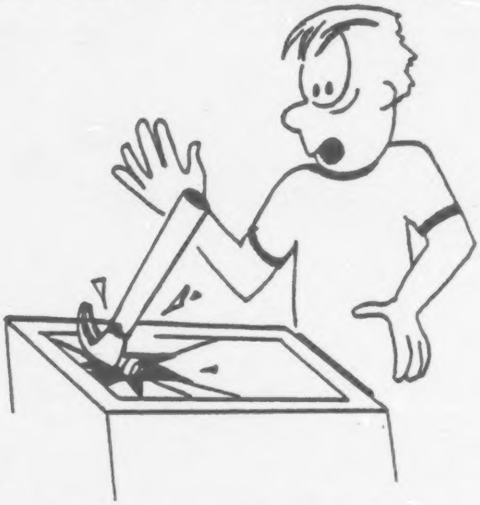
WORK WITH CLEAN HANDS. REMEMBER THAT THE NATURAL OILS FROM YOUR SKIN WILL STAIN THE PAPER AND WILL CAUSE THE PENCIL OR INK TO SMEAR. IT MAY OFTEN BE NECESSARY TO WASH YOUR HANDS WHILE WORKING ON A LAYOUT.

INFORMATION



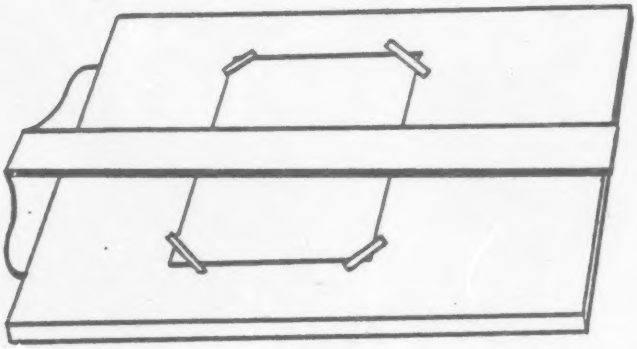
LIGHT TABLES

A LIGHT TABLE IS A GLASS-TOPPED TABLE LIGHTED FROM BELOW. THE LIGHT SHINES THROUGH A LAYER OF FROSTED GLASS OR PLEXI-GLASS. OUR 18" X 20" NUARC LIGHT TABLES COST ABOUT $150 EACH AND SHOULD BE STOOD UP WHEN YOU ARE WORKING. THE LIGHT TABLE EDGES ARE MADE OF HEAVY STEEL AND SHOULD BE EXACTLY STRAIGHT. THE LEFT SIDE AND NEAR SIDE ARE USUALLY SQUARE TO EACH OTHER FOR USE WITH A T-SQUARE. THE LIGHT TABLE CAN BE USED AS A SURFACE ON WHICH TO CUT PAPER.



CAUTION - BE CAREFUL OF LIGHT TABLES. DO NOT PLACE HEAVY OBJECTS ON THEM.

INFORMATION



T-SQUARE

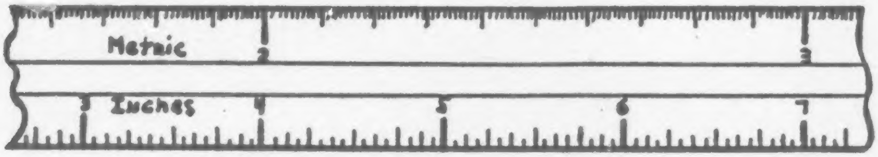
THE T-SQUARE CONSISTS OF A THIN, STRAIGHT EDGE CALLED THE BLADE, FASTENED TO A SECTION CALLED THE HEAD. ALWAYS CHECK TO SEE IF THE BLADE AND HEAD ARE FIRMLY HELD TOGETHER. NEITHER PART SHOULD MOVE.

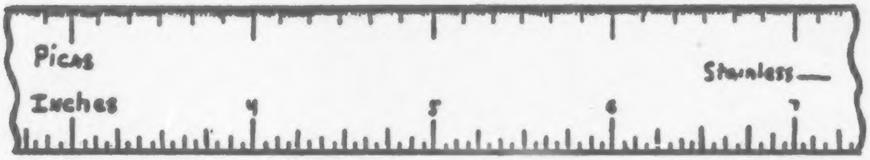
T-SQUARES ARE MADE OF WOOD, PLASTIC, METAL OR A COMBINATION OF THESE. PLASTIC IS THE LEAST ACCURATE AND METAL IS THE MOST ACCURATE. METAL T-SQUARES COST ABOUT $20 EACH.

T-SQUARES ARE USED TO DRAW STRAIGHT LINES. THEY MUST BE PLACED FIRMLY AGAINST THE DRAFTING TABLE OR THE LIGHT TABLE EDGE. USE ONLY THE LEFT EDGE OF THE TABLE TO GUIDE THE T-SQUARE HEAD BECAUSE THE OTHER TABLE SIDES MAY NOT BE SQUARE. DRAW LINES ONLY ALONG THE UPPER EDGE OF THE T-SQUARE BLADE, AND BE SURE TO HOLD THE T-SQUARE FIRMLY AGAINST THE TABLE SIDE (FOR VERTICAL LINES, THOSE DRAWN AWAY FROM YOU, SEE TRIANGLE). YOUR WORK WILL BE MORE ACCURATE IF YOU TRY TO WORK WITH THE PART OF THE BLADE NEAREST THE HEAD.

BEFORE YOU USE A T-SQUARE, ALWAYS CHECK THE LENGTH OF THE BLADE FOR NICKS. ALWAYS CHECK THE BOTTOM AND EDGES OF THE T-SQUARE FOR DIRT, GRAPHITE, AND BALL-POINT INK. CLEAN THE T-SQUARE WITH WINDEX OR BLANKET WASH AND A RAG.

INFORMATION





RULERS

RULERS ARE USED FOR MARKING DISTANCE OFF AND FOR MEASURING. WHEN READING A RULER, ALWAYS SIGHT STRAIGHT DOWN, KEEPING ONE EYE DIRECTLY OVER THE CORRECT READING.

WE USE TWO KINDS OF RULERS: PLASTIC AND METAL. AVOID USING THE PLASTIC RULERS FOR ACCURATE WORK. THEY ARE NOT VERY ACCURATE, WILL NICK AND BREAK EASILY, AND WHEN BROKEN HAVE SHARP EDGES.

ON OUR PLASTIC RULERS, INCHES ARE MARKED ON ONE EDGE WITH METRICS ON THE OTHER EDGE.

USE METAL RULERS FOR MORE ACCURATE WORK. THEY ARE THIN AND THE ENGRAVED MEASUREMENT MARKS ARE VERY ACCURATE. A GOOD QUALITY, METAL RULER COULD COST $5 AN INCH. THE 18" METAL RULERS, LIKE THOSE WE USE, COST $6 EACH. THE STEEL IS HARD AND DOES NOT NICK EASILY. THE ZERO MARK STARTS ABOUT 1/8" IN FROM THE END SO THAT, IF THE METAL CORNER, IS BENT, AN ACCURATE MEASUREMENTS IS STILL POSSIBLE.

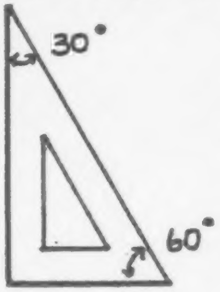
ON ONE EDGE OF OUR "PRINTER'S LAYOUT RULE," THE MEASUREMENTS ARE IN INCHES. ON THE OTHER EDGE, THEY ARE IN THE POINT AND PICA SYSTEM OF MEASUREMENTS, USED BY PRINTERS. YOU WILL NOTICE THAT IN THE ILLUSTRATION OF THE PRINTER'S LAYOUT RULE, SIX PICAS EQUAL ONE INCH. WHAT DO 18 PICAS EQUAL? GET USED TO USING THESE MEASUREMENTS. WHILE YOU DO NOT NEED PERFECT ACCURACY WHEN YOU DRAW UP A LAYOUT, YOU CAN BE VERY ACCURATE IF YOU PRACTICE WITH GOOD EQUIPMENT AND USE IT CORRECTLY.

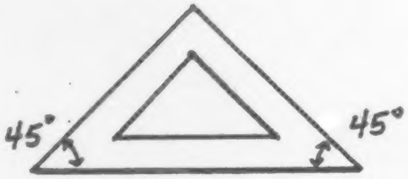
BEFORE USING ANY RULER, ALWAYS CHECK TO BE SURE THAT IT IS STRAIGHT, FREE FROM NICKS, AND CLEAN ON ALL SIDES AND EDGES. CLEAN RULERS THE SAME AS YOU WOULD A T-SQUARE.

INFORMATION

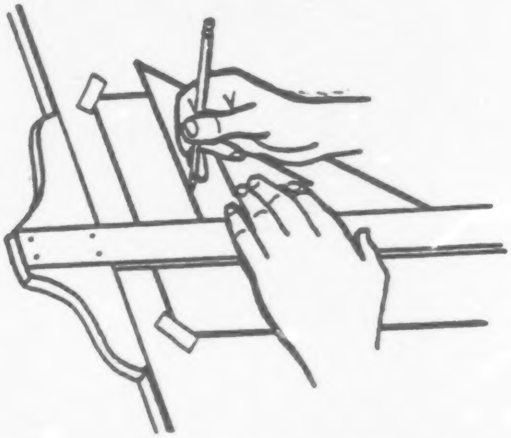
TRIANGLES (ALSO CALLED ANGLES)

STAINLESS STEEL OR TRANSPARENT PLASTIC TRIANGLES ARE COMMONLY AVAILABLE IN TWO SHAPES: 30-60° AND 40-45°. THEY ARE PURCHASED IN SIZES WHICH EQUAL THE LENGTH OF THE LONGEST SIDE; 6", 8", 10", 12", 15", 18", ETC. METAL TRIANGLES MAY COST $18, WHILE OUR PLASTIC TRIANGLES COST $1.50 TO $2.50 EACH. THE METAL TRIANGLE IS MORE ACCURATE AND THE EDGE HAS LESS CHANCE OF BECOMING NICKED. HOWEVER, THE PLASTIC TRIANGLES ARE MORE CONVENIENT IN LAYOUT WORK. BECAUSE YOU CAN SEE THROUGH THEM. ALSO, PLASTIC TRIANGLES USUALLY ARE EASIER TO PICK UP.





WHEN USING A TRIANGLE, YOU SHOULD CHOOSE ONE SEVERAL INCHES LONGER THAN YOUR LONGEST LINE. BE SURE YOU PRESS THE TRIANGLE FIRMLY TO THE DRAFTING BOARD. THE TILT OF THE PEN OR PENCIL AGAINST THE TRIANGLE IS IMPORTANT AND YOU WILL READ ABOUT THAT LATER IN THE MOD. TO CHECK THE TRIANGLE FOR ACCURACY, DRAW A VERTICAL LINE WITH THE TRIANGLE AND T-SQUARE. BE SURE YOU ARE HOLDING THEM BOTH TIGHTLY. TURN THE TRIANGLE OVER (LEFT TO RIGHT) AND DRAW ANOTHER PARALLEL LINE VERY CLOSE TO THE FIRST LINE.



ARE THESE EXACTLY PARALLEL? IF NOT, CHECK THE TRIANGLE AND T-SQUARE FOR DIRT, NICKS, ETC.

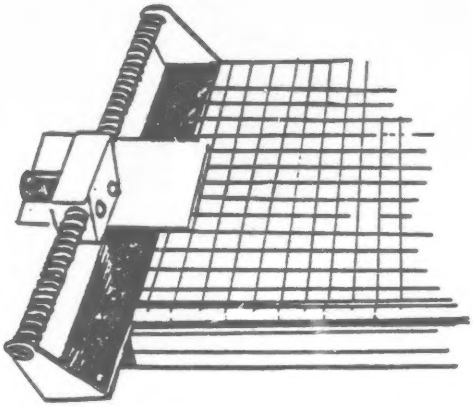
USE ONLY WINDEX OR WATER TO CLEAN THE PLASTIC TRIANGLES. DO NOT USE BLANKET WASH BECAUSE IT MAY DISSOLVE THE PLASTIC. BEFORE YOU USE A TRIANGLE, YOU MUST CHECK IT, AS YOU WOULD OTHER EQUIPMENT, TO BE SURE IT IS CLEAN, SMOOTH, AND FREE OF NICKS.

INFORMATION

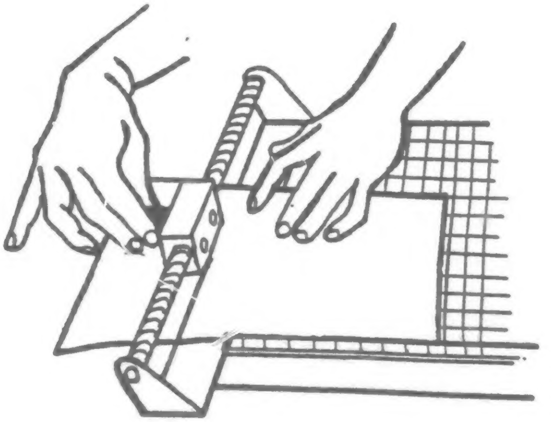
ROTARY CUTTER

OUR 12" ROTARY CUTTERS COST ABOUT $16-$20 EACH. THEY ARE DESIGNED SO THAT THE ROTARY WHEEL IS "SELF-SHARPENING". CUT ONLY PAPER OR FILM WITH THIS CUTTER. TREATED PROPERLY, IT SHOULD LAST 5 YEARS.

DETERMINE WHAT SIZE YOU WANT THE PAPER CUT. IT IS BEST IF YOU ONLY CUT ONE SHEET OF PAPER AT A TIME. THICK PAPER IS MORE DIFFICULT TO CUT. TO HELP YOU, THE CUTTER BASE IS MARKED OFF IN 1/2" SQUARES. HOLD YOUR PAPER AGAINST THE BASE MARK. THIS IS THE SIZE YOU WANT TO CUT.



WITH YOUR LEFT HAND, HOLD THE PAPER SECURELY AGAINST THE UPPER EDGE AND THE BASE. USE YOUR RIGHT HAND TO PULL THE CUTTING ROTARY WHEEL QUICKLY TOWARD YOU (ALWAYS PULL THE CUTTING WHEEL TOWARD YOU). WHILE MOVING THE WHEEL, YOU SHOULD APPLY PRESSURE, WITH YOUR RIGHT HAND, AND IN TOWARD THE BASE.



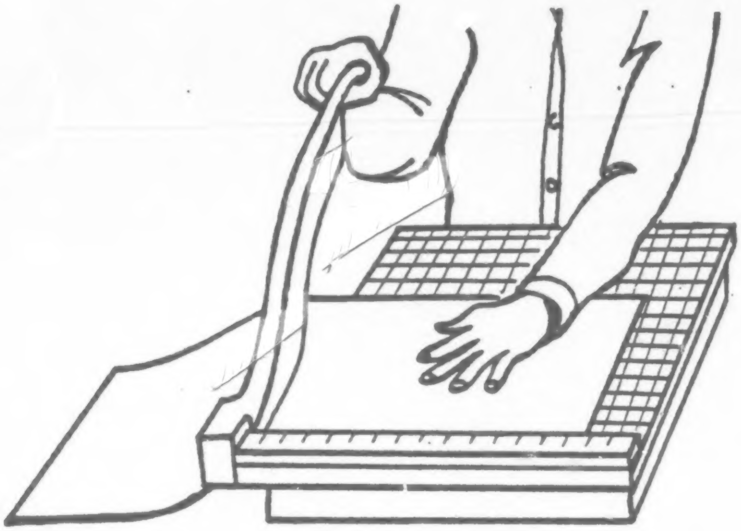
INFORMATION

ROTARY CUTTER

IF YOU CAREFULLY PLACE THE ROTARY CUTTER ON THE LIGHT TABLE, WITH THE LIGHT ON, YOU MAY BE ABLE TO LOOK THROUGH THE PAPER YOU ARE CUTTING AND BE SURE THE BLADE WILL TRIM EXACTLY WHERE YOU WANT.

SHEAR CUTTER

THE SHEAR CUTTER IS ALSO VERY COMMON IN INDUSTRY. BRING THE LEVER DOWN AND APPLY A SLIGHT PRESSURE IN ON THE HANDLE, TOWARD THE PAPER. THIS WILL HELP YOU MAKE A CLEAN CUT. SINCE THESE CUTTERS REQUIRE CARE YOU SHOULD SHARPEN THE SHEAR CUTTERS ONCE A YEAR. BE SURE THE SHEAR CUTTER BLADE IS LOCKED WHEN IT IS NOT IN USE.



WORD GUIDE

HONE - A TOOL FOR SHARPENING A CUTTING EDGE.

BEVEL - TWIST SCISSORS SO THAT TOP OF PAPER IS SLIGHTLY WIDER THAN THE BOTTOM.

INFORMATION

SCISSORS

FOR STRAIGHT CUTS, YOU WILL FIND THE ROTARY CUTTER MUCH FASTER AND MORE ACCURATE THAN SCISSORS.

QUALITY SCISSORS COME IN MANY LENGTHS: 6", 8", 10", ETC. (MEASURING THE ENTIRE LENGTH OF THE SCISSORS). A PAIR OF 6" SCISSORS COSTS ABOUT $2.50 AND THE 10" ABOUT $4.

CUTTING WITH SCISSORS, YOU SHOULD PULL YOUR FINGERS AND THUMB SLIGHTLY APART AS YOU CUT THROUGH THE PAPER. THE BLADES WILL THEN CUT CLEANER AND SHARPER.

ALTHOUGH DIFFICULT AT FIRST, IF YOU PRACTICE, YOU WILL FIND OUT THAT THE LARGER SCISSORS ARE EASIER TO USE AND MUCH FASTER. TO CUT OUT SMALL PIECES FASTER, YOU SHOULD ROTATE THE PAPER WHEN YOU COME TO A CORNER. ROUNDED CORNERS ARE FASTER TO CUT THAN SQUARE CORNERS. IT IS BEST TO BEVEL THE SCISSORS WHEN CUTTING PASTE-UPS BECAUSE, THEN THE TOP OF THE PAPER HANGS OVER SLIGHTLY. SHARPEN THE SCISSOR BLADES WITH A FINE HONE EVERY FEW MONTHS. ASK FOR A DEMONSTRATION. ALSO, YOU SHOULD OIL THE PIVOT SCREW ONCE A MONTH. SCISSORS WILL RUST, SO DO NOT USE THEM NEAR WATER. IF YOU DROP THE SCISSORS, THEY MAY SNAP, SO TREAT SCISSORS CAREFULLY.

BALL POINT PEN

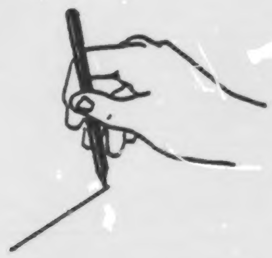
OUR "BIC" PENS COST ABOUT 39¢.

IN LAYOUT AND DESIGN WORK, IT IS BEST TO USE A FINE POINT PEN. THE TRICK TO DRAWING AN ACCURATE, FINE LINE IS TO KEEP CONSTANT PRESSURE AND ANGLE ON THE PEN WHILE DRAWING LINES.

INFORMATION

BALL POINT PEN

HOLD THE PEN VERTICAL TO THE LINE DRAWN. THE TOP OF THE PEN SHOULD LEAN SLIGHTLY (15°) FORWARD AS YOU DRAW THE LINE.



WHEN YOU DRAW LONG LINES, MOVE YOUR BODY WITH THE LINE. KEEP THE SAME ARM ANGLE THROUGHOUT THE ENTIRE LINE-LENGTH. IF YOU GENTLY TWIST THE PEN AS YOU DRAW A LINE YOU WILL REDUCE "SKIPPING" AND USING EXCESS INK. (ABOUT ONE ROTATION EVERY 8").

IF THE BALL POINT PLUGS UP, CLEAN THE TIP WITH BLANKET WASH OR HOLD A LIT MATCH ON IT FOR A FEW SECONDS. THE PROBLEM IS USUALLY CAUSED BY WAX ON THE PAPER. WIPE THE BALL POINT FREQUENTLY WITH A RAG OR PAPER TO GET RID OF BUILT-UP INK WHICH MAY SMEAR.

PENCILS

THE SINGLE, CHEAPEST, MOST USEFUL TOOL IS THE PENCIL. THERE ARE MANY DIFFERENT KINDS OF PENCILS AND YOU SHOULD BE ABLE TO QUICKLY RECOGNIZE THEM. ON A PENCIL NEAR THE ERASER END THERE IS A NUMBER AND/OR LETTER:

B	SOFT LEAD	H	HARD LEAD
3	VERY SOFT	4	VERY HARD

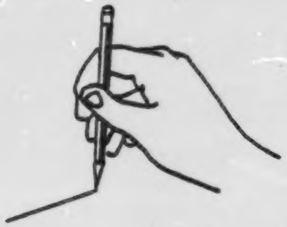
THESE LETTERS AND/OR NUMBERS DESCRIBE THE HARDNESS OR SOFTNESS OF THE PENCIL LEAD.

INFORMATION

PENCILS

IN LAYOUT AND DESIGN. WE USE SEVERAL PENCILS. THE MOST COMMON PENCIL IS A 4H PENCIL (VELVET DRAWING BY VENUS) WHICH COSTS ABOUT 12¢. IT IS A HARD LEAD, HIGH QUALITY PENCIL. FOR LAYOUT DRAWINGS, WE USE A HARD PENCIL (4H) VERY LIGHTLY TO GET THE GUIDE LINES. THEN, WE DARKEN THE LINES WITH A SOFTER, #2 PENCIL. FOR LARGE SOLID AREAS, WE USE A B PENCIL. THUMBNAIL SKETCHES ARE ALSO DONE WITH SOFT LEAD PENCILS. WHEN THE LAYOUT PERSON WANTS TEMPORARY LINES, BLUE PENCIL LEADS WHICH ARE HARD TO SEE ARE USED FOR GUIDE LINES AND REFERENCE LINES. BLUE LINES ERASE EASILY, IF DRAWN LIGHTLY. BLUE PENCILS ARE USED EXTENSIVELY IN PASTE UPS BECAUSE THE BLUE LINES WILL NOT PHOTOGRAPH (FILM IS SENSITIVE TO BLACK LINES SO THE REGULAR BLACK PENCILS CANNOT BE USED). RED PENCILS ARE PRIMARILY USED FOR INSTRUCTIONS AND NOTES ON THE LAYOUT. THE HARDER PENCILS USUALLY WILL NOT SMEAR BUT THE SOFT GRAPHITE OF A B PENCIL WILL SMEAR QUITE EASILY SO DRAFTPERSONS OFTEN USE A SOFT BRUSH TO REMOVE THE VERY SOFT GRAPHITE FROM THEIR DRAWINGS.

WHILE DRAWING LINES WITH A PENCIL, YOU SHOULD HOLD THE PENCIL NEAR THE ERASER END, WITH YOUR THUMB AND FOREFINGER.



AS YOU DRAW THE LINE, GENTLY TWIST THE PENCIL ABOUT ONE TURN EVERY 6". THIS MOTION LEAVES A CLEAN, VERY FINE, THIN LINE.

FOR BEST RESULTS, KEEP ALL PENCILS VERY SHARP. FIND SANDPAPER MAY BE USED FOR AN EXTRA FINE POINT. CLEAN THE LEAD AFTER SHARPENING AND BEFORE USING A PENCIL. SCRAP PAPER OR A RAG WORKS WELL FOR CLEANING PENCILS.

FOR SAFETY, STORE PENCILS WITH THE SHARP POINT DOWN.

INFORMATION

PENCILS

BE SURE THE PENCIL ERASER IS CLEAN BEFORE ERASING PENCIL MARKS. RUB IT HARD ON A SCRAP OF PAPER OR A RAG TO CLEAN IT. WHEN ERASING, BE CAREFUL NOT TO RUB TOO HARD OR YOU WILL "WEAR" A HOLE IN THE PAPER. CHANGE THE ERASING POINT OFTEN SO THAT YOU ARE ALWAYS WORKING WITH A CLEAN ERASER SURFACE. ALSO, BE CAREFUL THAT YOU DON'T ERASE ANY LINES THAT SHOULD STAY. COVER THEM.

WHEN YOU FINISH, REMEMBER TO BRUSH OFF ALL ERASER SHAVINGS AND PUT THEM IN THE WASTEBASKET. DO NOT LEAVE ANY SHAVINGS ON THE BOARDS OR TABLES.

CHECK THE PENCIL SHARPENERS OCCASIONALLY AND KEEP THEM CLEAN TOO.

PAPER

THERE ARE THOUSANDS OF DIFFERENT KINDS OF PAPER, WEIGHTS AND FINISHES. IN LAYOUT AND DESIGN HERE AT THE CAREER CENTER, WE PRIMARILY USE FIVE KINDS FOR DRAWING.

1. 8 1/2" X 11", 20# BOND PAPER (USED FOR MOST PROJECTS: COSTS $4/1,000, A GOOD AVERAGE PAPER).
2. 8 1/2" X 11", 32# LEDGER (THICKER, HIGHER QUALITY PAPER, SMOOTHER FINISH, VERY WHITE: COSTS ABOUT $8/1,000; USED FOR PASTE-UPS AND QUALITY WORK AND PRODUCTION).
3. DRAWING PAPER, LIGHTWEIGHT, SEMI-TRANSPARENT, EXCELLENT FOR DRAWING: 12" X 18" SHEETS COST ABOUT 4¢ EACH.
4. CLAY COATED PAPER (A VERY SMOOTH, SHINY, HIGH-QUALITY PAPER. INKS DRY SLOWLY AND PENCIL MARKS MAY RUB OFF, ALL LINES STAY FINE AND SHARP: COSTS $10/1,000 SHEETS).
5. 4-PLY POSTERBOARD, USED FOR LARGE DRAWINGS THAT MUST FREE-STAND, VERY THICK AND SMOOTH, HARDER TO DRAW ON; COSTS ABOUT 3¢ EACH FOR 11" X 14".

ONCE YOU HAVE COMPLETED A DRAWING OR LAYOUT, BE SURE IT IS PROTECTED. IT IS BEST TO TAPE A PROTECTIVE SHEET OF TISSUE OR FOLIO PAPER OVER THE DRAWING/LAYOUT. THIS WILL PROTECT THE LAYOUT FROM FINGERPRINTS, GREASE, DUST AND ACCIDENTAL SPILLS, AND STILL ALLOW YOU TO SEE THE LAYOUT THROUGH THE THIN PAPER. YELLOW TISSUE IS ALSO AVAILABLE FOR THIS PURPOSE. THE PROTECTION PAPER IS IN THE SAME DRAWER AS THE OTHER PAPERS.

INFORMATION

MASKING TAPE

WE USE 3/4" MASKING TAPE. A LARGE ROLL OF GOOD QUALITY MASKING TAPE COSTS ABOUT 75¢. WE USE TAPE WHICH IS STORED ON LARGE, 1,296" (OR 30 METER) ROLLS. TO GET A CLEAN CUT FROM THE DISPENSER, TEAR THE PIECE DOWN AND TWIST. YOU CAN TEAR THIS TAPE EASILY IF YOU TEAR QUICKLY, AT A SHARP ANGLE. PLACE A THUMB AND INDEX FINGER ON EACH SIDE OF THE TAPE AND TEAR. NORMALLY, A PIECE ABOUT 1" LONG IS ENOUGH TO HOLD MOST WORK.

MASKING TAPE IS TEMPORARY TAPE. IT HAS LIMITED STRETCH BUT SHOULD BE APPLIED WITHOUT STRETCHING BECAUSE IT MIGHT SHRINK AND WRINKLE. IF YOU PRESS IT HARD WITH YOUR NAIL, THE TAPE WILL HOLD VERY WELL. THERE IS A TRICK IN REMOVING MASKING TAPE SO YOU DO NOT TEAR YOUR PAPER. ALWAYS APPLY THE TAPE SO THAT ONE CORNER IS ON THE PAPER. TO REMOVE THE TAPE, PLACE YOUR FINGERNAIL UNDER THIS CORNER AND PULL THE TAPE FROM THE PAPER TOWARD THE EDGE, AND THEN OFF. KEEP THE TAPE CORNER IN YOUR NAIL AS LOW AS POSSIBLE. PULL THE TAPE LOW (180°), NOT UP. BY REMOVING THE TAPE THIS WAY, YOU WILL NOT TEAR EVEN THIN PAPER.

SCOTCH "MAGIC" TAPE

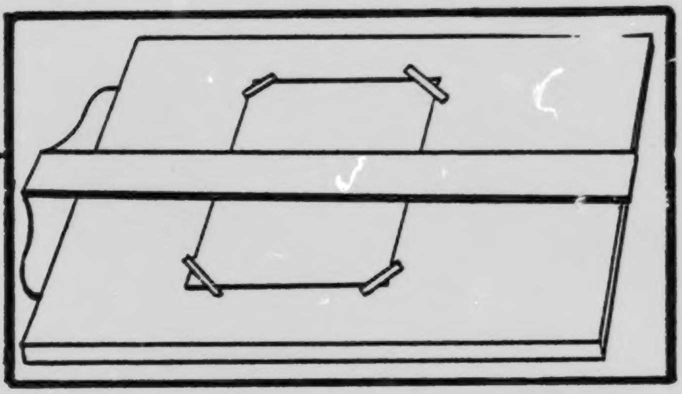
THIS IS THE BEST CLEAR TAPE AVAILABLE. A 30 METER ROLL COSTS ABOUT $1.40, (ABOUT 30% MORE THAN REGULAR SCOTCH TAPE), BUT IT WILL NOT AGE. YOU CAN EASILY SEE THROUGH OUR 1/2" WIDE TAPE. IT IS NEARLY INVISIBLE ON PASTE-UPS, DOES NOT REFLECT LIGHT, CAN BE WRITTEN, DRAWN OR PAINTED UPON, HAS A MINIMUM STRETCH, AND WON'T FADE TO YELLOW.

ONCE ANY SCOTCH TAPE IS ON THE PAPER, IT SHOULD NOT BE REMOVED. IT IS PERMANENT. IF REMOVED, THE TAPE MAY PULL MANY OF THE PAPER SURFACE FIBERS WITH IT AND ALSO ANY INK THAT IS UNDER THE TAPE. WHEN USING SCOTCH TAPE, BE SURE YOUR FINGERS ARE CLEAN BECAUSE THE TAPE WILL GRAB ANY DIRT OR GREASE WHICH WILL SHOW UP WHEN YOU PUT THE TAPE ON CLEAN PAPER.

JOB STEPS

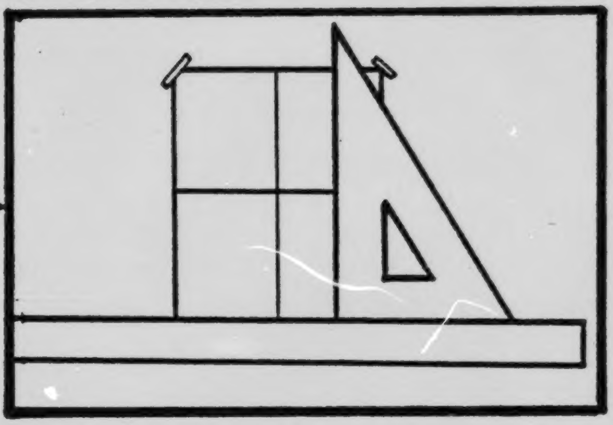
1A. USING MASKING TAPE, TAPE A PIECE OF PAPER (8 1/2" WIDE) TO THE LAYOUT TABLE (OR BOARD).

1B. CENTER THE PAPER ON THE TABLE.



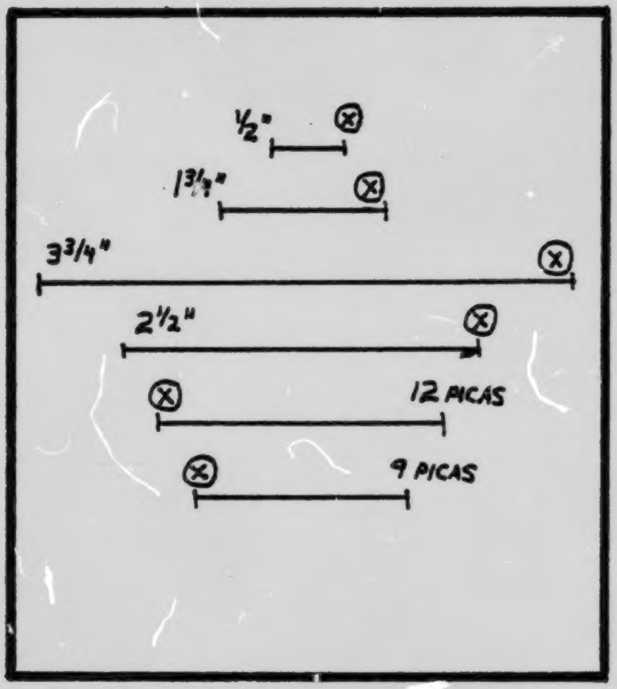
1C. DIVIDE THE PAPER IN QUARTERS BY DRAWING A LIGHT BLUE PENCIL LINE ACROSS THE ENTIRE SHEET.

NOTE: ONE HORIZONTAL AND ONE VERTICAL LINE WILL DIVIDE THE SHEET IN FOUR EQUAL PARTS.



2. USING A 4H PENCIL, DRAW THE FOLLOWING SIX LINES IN THE UPPER LEFT-HAND QUARTER:

1. ONE-HALF INCH
2. ONE AND ONE-QUARTER INCH
3. THREE AND THREE-FOURTHS INCHES
4. TWO AND ONE-HALF INCHES
5. TWELVE PICAS
6. NINE PICAS



A. DRAW EACH OF THESE LINES ABOUT 1/2 INCH BELOW THE OTHER.

B. PLACE A SMALL VERTICAL MARK AT EACH END TO EXACTLY SHOW THE STOP AND START.

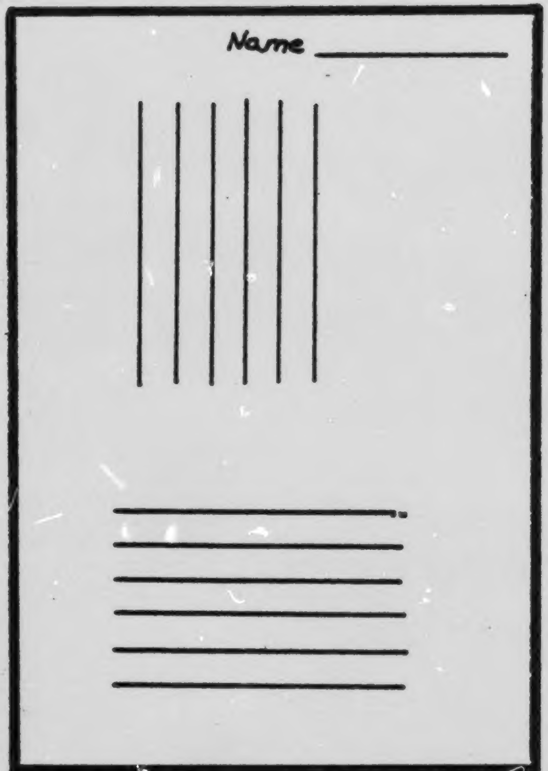
C. TO THE LEFT AND JUST SLIGHTLY ABOVE THE LINE, WRITE THE LENGTH IN INCHES.

D. TO THE RIGHT END, WRITE THE LENGTH IN PICAS.

JOB STEPS

E. DRAW THIN AND UNIFORM LINES.

3. USING A 4H PENCIL, DRAW SIX HORIZONTAL AND SIX VERTICAL LINES IN THE UPPER RIGHT-HAND CORNER, EACH LINE SHOULD BE EXACTLY 2 INCHES LONG AND 1/4 INCH AWAY FROM THE NEXT LINE. (SEE EXAMPLE SHOWN ON PAGE 19, AREA 3).

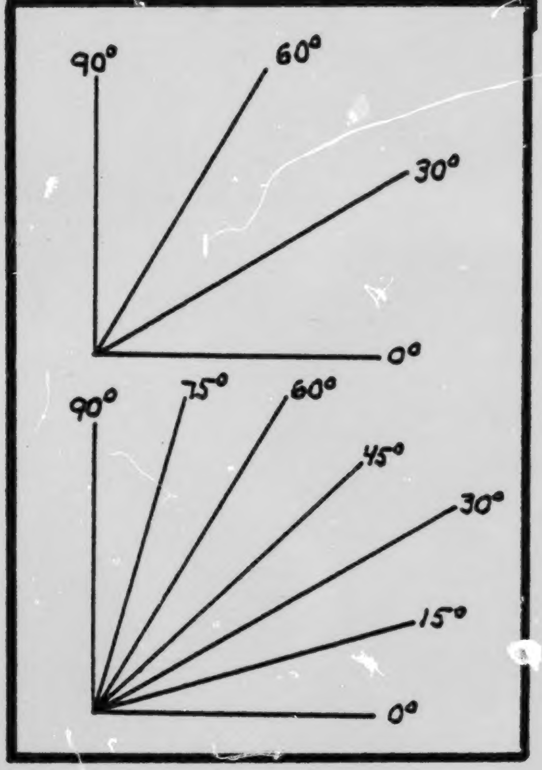


4. USING A 4H PENCIL, DRAW TWO RIGHT ANGLES (WITH SIDES ABOUT 2 INCHES EACH), IN LOWER LEFT-HAND CORNER. USING COMBINATIONS OF THE TWO TRIANGLES:

A. DIVIDE THE UPPER RIGHT ANGLE INTO THREE PARTS OF 30° EACH.

B. DIVIDE THE LOWER RIGHT ANGLE INTO SIX PARTS OF 15° EACH.

IDENTIFY EACH LINE AS BY DEGREES (0-90°). SEE EXAMPLE ON PAGE 19 AREA 4.

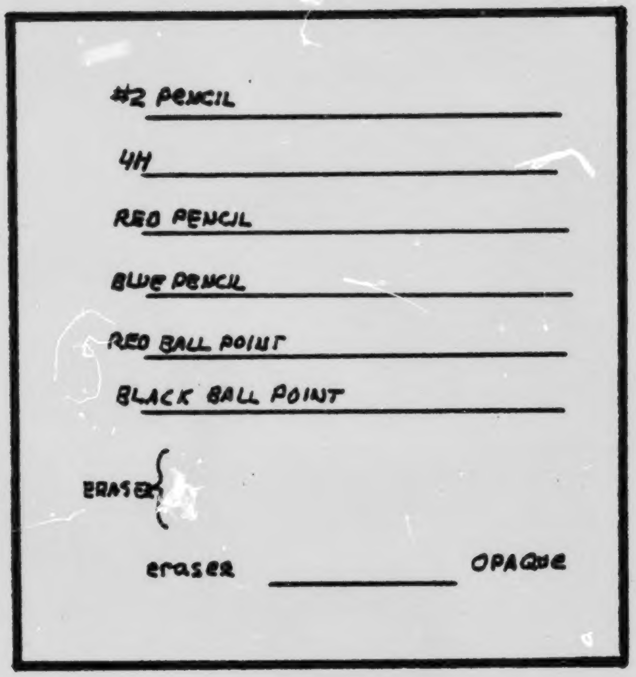


JOB STEPS

5. PRACTICE WITH THE PENCILS AND PENS IN THE LOWER RIGHT-HAND QUARTER. DRAW SEVERAL 3 INCH LINES OF EACH OF THE FOLLOWING, AND LABEL EACH:

A. A REGULAR #2 PENCIL, BOLD
B. A 4H PENCIL (HARD PENCIL), THIN
C. THE RED PENCIL
D. THE BLUE PENCIL
E. FINE-LINE RED BALL-POINT PEN
F. FINE-LINE BLACK BALL-POINT PEN
G. A BLACK, A RED, AND THEN A BLUE PENCIL LINE. THEN CAREFULLY ERASE THEM.

H. A BLACK BALL-POINT LINE BUT THEN ERASE THE FIRST 1/3 AND THEN USE WHITE BLOCK-OUT (WHITE OPAQUE) FOR THE LAST 1/3 OF THE LINE. SEE EXAMPLE ON PAGE 19 AREA 5.



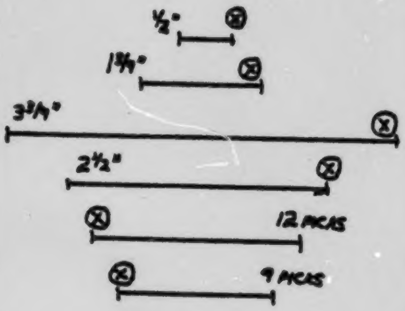
WHEN YOU HAVE COMPLETED ALL OF THIS SAMPLE, CHECK OVER YOUR WORK AND THEN HAVE THE MANAGER/ INSTRUCTOR CHECK YOUR WORK. HE WILL GIVE YOU SOME SUGGESTIONS AND ALSO AN ORAL QUIZ ON USE OF THE TOOLS, EQUIPMENT, AND MATERIALS. WHEN FINISHED, CHECK THE FOLLOWING:

1. ARE THE TAPE DISPENSERS, ALL PENCILS AND PENS, T-SQUARES AND TRIANGLES PUT AWAY AND IN CLEAN CONDITION?

2. DID YOU CLEAN THE DRAWING BOARD (ERASER SHAVINGS, TAPE, ANY REMAINING TAPE ADHESIVE, PAPER SCRAPS ON THE FLOOR)?

3. IS YOUR DRAWING PROTECTED WELL, STORED WHERE IT SHOULD BE, AND CLEAN?

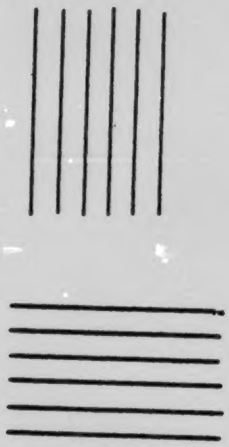
Step 2 area



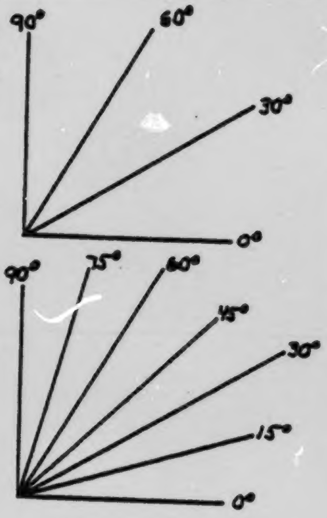
½"
1¾"
3¾"
2½"
12 PICAS
9 PICAS

Step 3 area

Name ______________



Step 4 area



90°
60°
30°
0°
90°
75°
60°
45°
30°
15°
0°

Step 5 area

#2 PENCIL ______________

4H ______________

RED PENCIL ______________

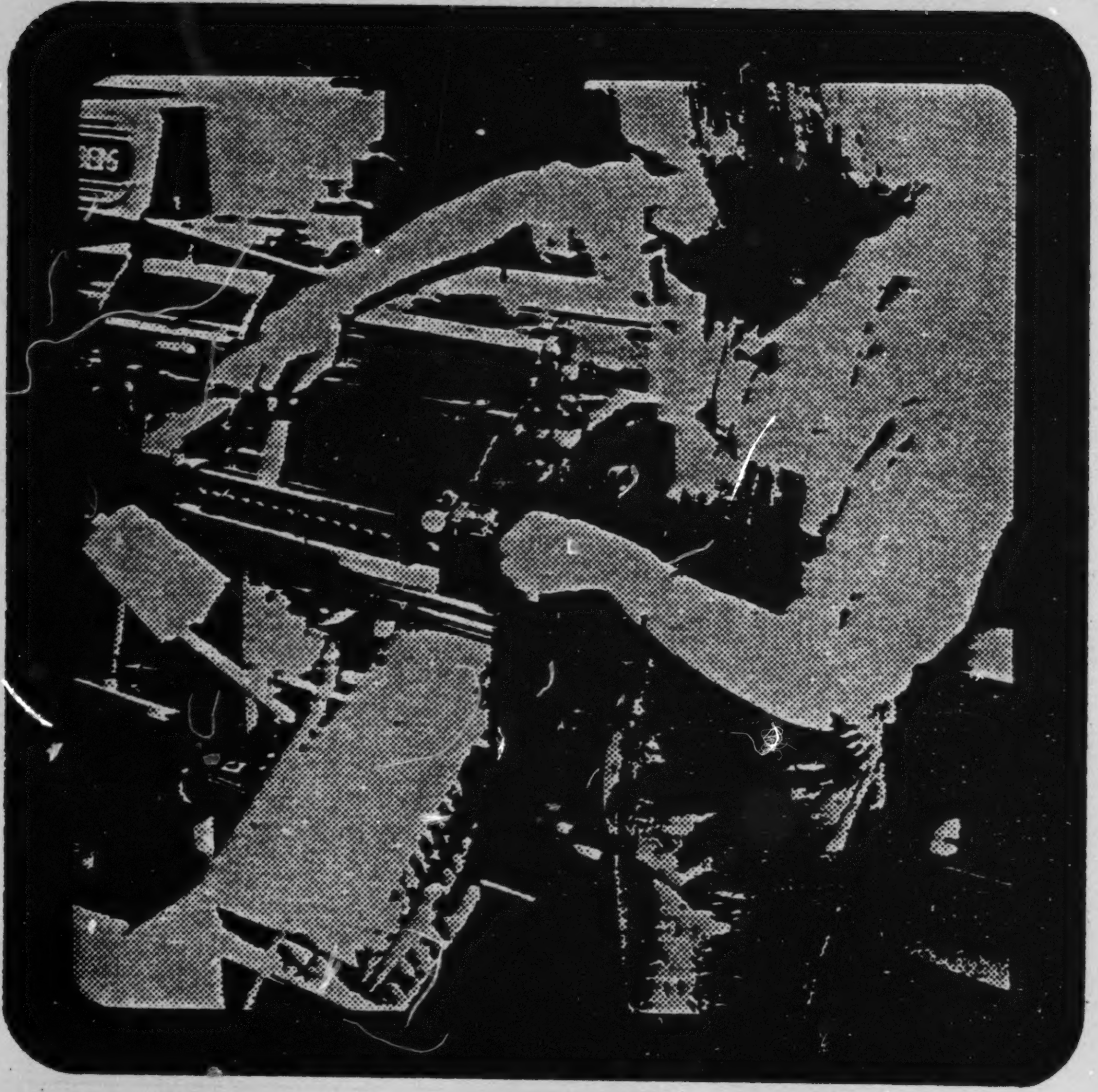
BLUE PENCIL ______________

RED BALL POINT ______________

BLACK BALL POINT ______________

ERASER {

eraser ______________ OPAQUE



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 002
1401 07 002 3

date: 4/77

level:

skill title: LETTERING AND SHADING IN GRAPHIC ARTS LAYOUT AND DESIGN

developed & written by: GLEN PETTIT

visuals by: SANDRA STARNAMAN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN

HOW TO TRACE LETTERS FOR ROMAN AND GOTHIC TYPE-STYLES AND THEN, LETTER, FREEHAND, ROMAN, GOTHIC, AND SCRIPT STYLES.

AND IN ORDER TO DO THIS YOU WILL NEED:

THE BASIC LAYOUT AND DESIGN PENCILS

MATERIALS AND EQUIPMENT

A SAMPLE SET OF LETTERS TO TRACE AND COPY

WE WILL KNOW YOU CAN DO IT WHEN:

YOU WILL ACCURATELY AND NEATLY REPRODUCE ROMAN, GOTHIC, AND SCRIPT CHARACTERS TO MAKE A LAYOUT SIMILAR TO THE ONE SHOWN ON PAGE 8. SIZE AND SHAPE OF YOUR TRACED AND FREEHAND LETTERS WILL CLOSELY LOOK LIKE ROMAN, GOTHIC AND SCRIPT CHARACTERS (INSTRUCTOR APPROVAL OF YOUR LAYOUT).

INFORMATION

THE REASON FOR MAKING A LAYOUT IS TO HAVE A GUIDE (OR BLUEPRINT) TO FOLLOW WHEN SETTING THE TYPE FOR A JOB. THE READABILITY OF A WRITTEN OR PRINTED MESSAGE IS DEPENDENT UPON THE TYPEFACE STYLE OF TYPE THAT IS USED. AS A LAYOUT AND DESIGN PERSON, YOU MUST CREATE HAND COPY IN THE SIZE, STYLE AND SHAPE OF THE TYPE WHICH WILL BE USED ON THE FINISHED PRODUCT. THEREFORE, THE LAYOUT MUST BE ACCURATE AND YOUR LINES OF TYPE MUST SHOW EXACTLY WHAT YOU WANT TO USE. A FULL PAGE AD IN THE STATE JOURNAL MAY COST $700 OR ONE IN TIME, $12,000. SOMEONE PAYS FOR YOUR LAYOUT, SO USUALLY, THE BOSS, FOREMAN, OR CUSTOMER MUST APPROVE YOUR LAYOUT IS POORLY OR SLOPPILY DONE, IT WILL NOT PROPERLY CONVEY THE MESSAGE AND IS, THEREFORE, USELESS. IT IS NECESSARY TO CREATE A NEAT AND ACCURATE LAYOUT. THE LAYOUT IS WHERE THE JOB STARTS.

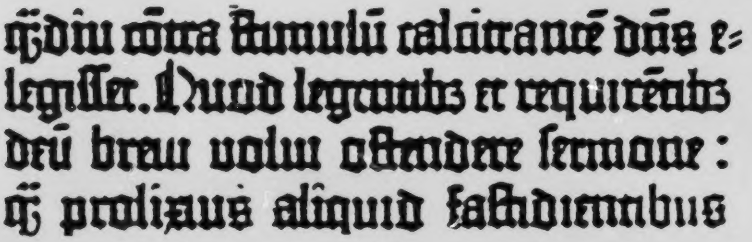
IN THE NEXT FEW MODS, YOU WILL LEARN THE BASIC ELEMENTS OF A GOOD LAYOUT OR DESIGN. EACH ONE WILL SEEM A LITTLE STRANGE TO YOU. HOWEVER, WHEN YOU FINISH THE COMBINATION LAYOUT PROJECT (MOD 1401 07 018), YOU WILL BE ABLE TO APPLY ALL THESE ELEMENTS TO ONE LAYOUT AND DESIGN PROJECT.

THIS FIRST MOD IN THE SERIES INVOLVES PRACTICE-LETTERING OF THE FOUR BASIC TYPE STYLES:

1. ROMAN
2. GOTHIC
3. SCRIPT
4. DECORATIVE-DISPLAY

A BRIEF HISTORY

JOHANN GUTENBERG, OF MAINZ, GERMANY INVENTED MOVEABLE TYPE ABOUT 1450 (THE FIRST BOOK EVER PRINTED WITH MOVEABLE TYPE WAS THE "BIBLE OF 42 LIVES" IN 1456; IT HAD OVER THIRTEEN HUNDRED PAGES). THE STYLE OF TYPE WAS VERY BOLD AND ANGULAR. IT WAS DIFFICULT TO READ (SEE SAMPLE BELOW).



q̃diu cõtra ſtimulũ calcitrancẽ dñs e=
legiſſet. Quod legentibꝫ et requirẽtibꝫ
deũ breui volui oſtendere ſermone:
q̃ prolixius aliquid faſtidientibus

WORD GUIDE

SERIF - SHORT LINES OR STROKES STEMMING FROM TOP AND/OR BOTTOM OF LETTERS.

INFORMATION

ROMAN

ROMAN TYPEFACE IS MOST COMMON TODAY (USED IN 99% OF ALL BOOKS AND NEWSPAPERS). IT WAS ORIGINALLY DESIGNED BY THE ITALIANS AND IS BASED ON THE STYLE USED BY THE ROMANS. ANY TYPEFACE WHICH HAS THICK AND THIN ELEMENTS TO IT, AND HAS SERIFS - IS CALLED ROMAN.

ABCDEFGHIJKLMNOPQRSTU
VWXYZ
abcdefghijklmnopqrstuvwxyz

GOTHIC

GOTHIC TYPE IS FAIRLY NEW. IT HAS BEEN IN COMMON USE FOR ONLY THE LAST 50 YEARS. GOTHIC IS SANS-SERIF (WITHOUT SERIFS) AND IS USUALLY OF A UNIFORM THICKNESS, COMPARE THE TWO TYPE-STYLES.

ABCDEFGHIJKLMNOPQRSTUV
WXYZ
abcdefghijklmnopqrstuvwxyz

INFORMATION

SCRIPT

ANY TYPE STYLE THAT LOOKS LIKE AN IMITATION OF HANDWRITING IS CALLED SCRIPT.

ABCDEFGHIJKLMNOPQR
STUVWXYZ
abcdefghijklmnopqrstuvwxyz

DECORATIVE-DISPLAY

DECORATIVE-DISPLAY INCLUDES ANYTHING THAT IS NOT ROMAN, GOTHIC OR SCRIPT. YOU WOULD RARELY SEE MORE THAN A FEW WORDS SET IN THIS CATEGORY.

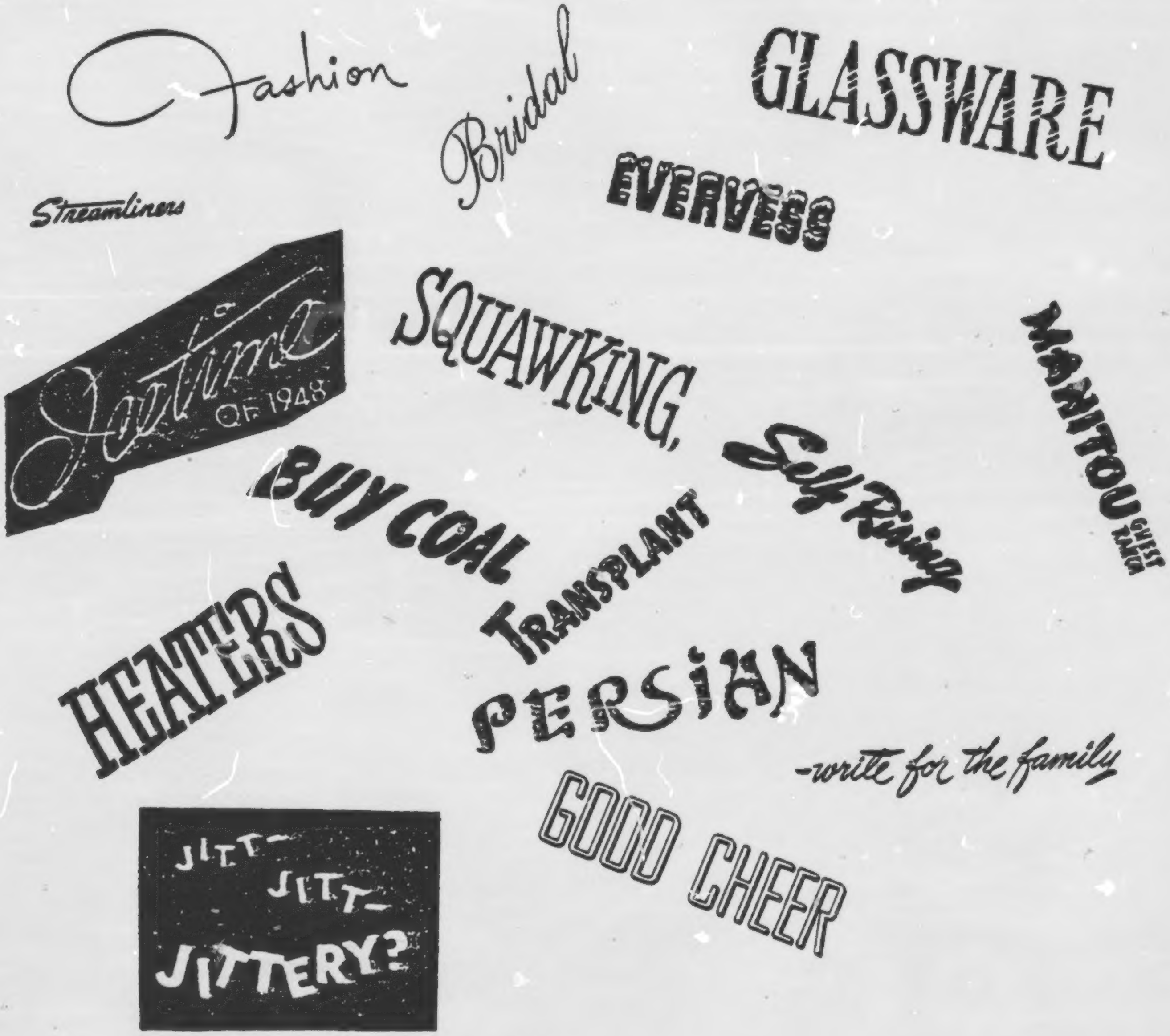
Announcing our
baby

INFORMATION

THERE ARE OVER 20,000 DIFFERENT AMERICAN TYPEFACES AND WEIGHTS. A FAMILY OF TYPE CAN HAVE 20 DIFFERENT SIZES (8 PT, 12 PT, 24 PT, ETC.), EACH SIZE CAN BE LIGHT, HEAVY OR BOLD; AND THESE CAN BE REGULAR OR ITALIC. HOWEVER, ALL OF THESE TYPEFACES WILL FIT INTO ONE OF THE BASIC FOUR CLASSIFICATIONS: ROMAN, GOTHIC, SCRIPT, OR DECORATIVE (TEXT & DISPLAY).

THE FACE YOU SELECT CAN EXPRESS FEELINGS OR IDEAS. FOR EXAMPLE:

WHAT TYPE FACES CAN EXPRESS:


Fashion
Bridal
GLASSWARE
Streamliners
EVERVESS
Sportime OF 1948
SQUAWKING,
MANITOU GUEST RANCH
Self Rising
BUY COAL
TRANSPLANT
HEATERS
PERSIAN
-write for the family
GOOD CHEER
JITT- JITT- JITTERY?

WORD GUIDE

APPROPRIATE - FITTING OR PROPER FOR SOMETHING.

INFORMATION

FOR CERTAIN BUSINESS AND SITUATIONS YOU CAN SELECT A TYPE FACE THAT IS APPROPRIATE FOR YOUR MESSAGE.

THE LONG LOOK	Long type for a long look
Town Folks	Plain type for just folks
Railroad	Rugged for railroads
FAIRCHILD SONS INC. *Funeral Directors Since 1886*	The type designates age
Citadel	Building brick effect
18 Century	Old script gives age
MONOGRAM BLOUSE	Monogram-effect type
GOWNS	French type for ladies
Modern Pipe	Type gives "pipe" effect

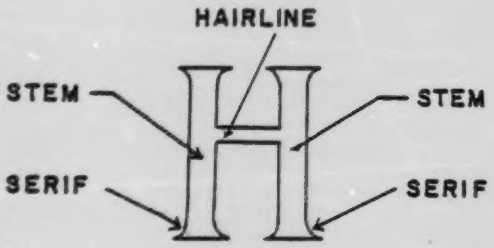
INFORMATION

ALL 20,000 TYPEFACES WILL NOT BE AVAILABLE TO AN ARTIST, COMPANY OR DEPARTMENT BECAUSE, WITH MOST COLD-TYPE COMPOSING MACHINES EACH TYPEFACE WILL COST $50 OR MORE.

YOU SHOULD BECOME VERY FAMILIAR WITH ALL THE AVAILABLE TYPEFACES. AVOID MIXING 'FAMILIES' OF TYPEFACES. MOST OF YOUR WORK ON A LAYOUT SHOULD BE IN THE SAME TYPEFACE BUT IN DIFFERENT SIZES. USUALLY, ONLY ONE OR TWO LINES CAN BE IN A DIFFERNT TYPE STYLE.

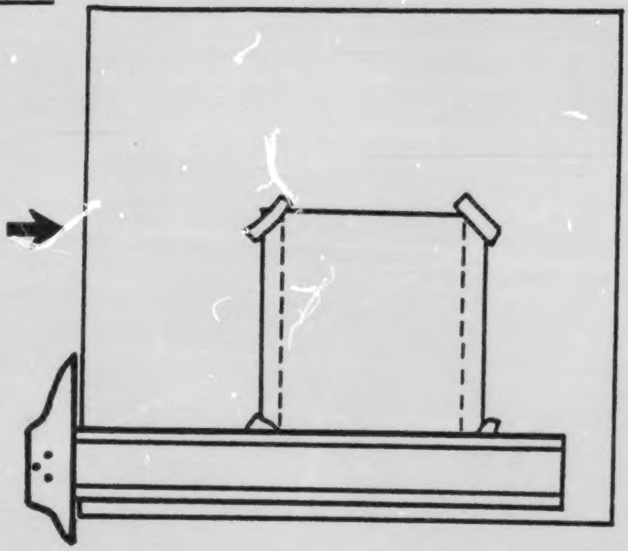
BE READY TO PRACTICE LETTERING THE BASIC STYLES AND LEARN THE PARTS OF A LETTER. THEN CONTINUE.

ROMAN TYPE

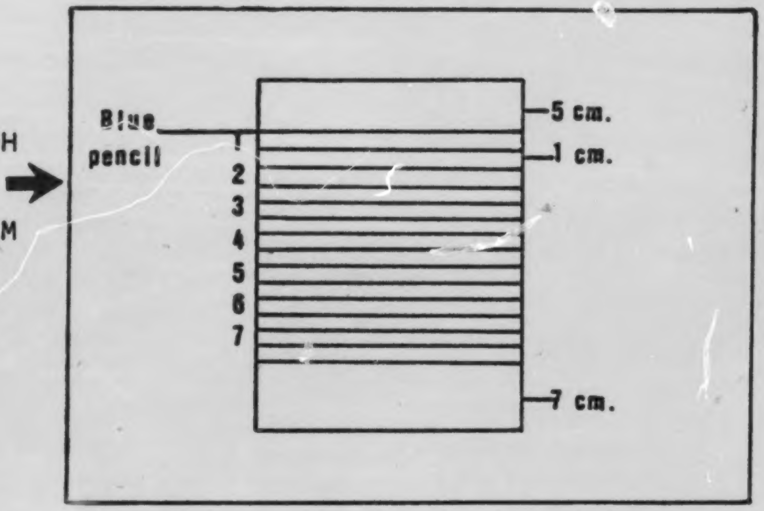


JOB STEPS

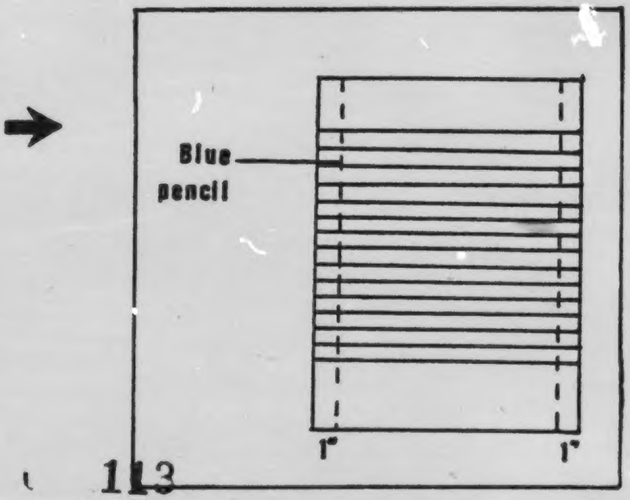
1. TAPE A SHEET OF PAPER TO THE DRAFTING TABLE, A LITTLE TO THE LEFT OF CENTER NEAR THE T-SQUARE. BE SURE THE TOP OF THE SHEET OF PAPER IS SQUARE TO THE TOP EDGE OF T-SQUARE. TAPE THE PAPER DOWN WITH MASKING TAPE ON ALL FOUR CORNERS.



2. MEASURE DOWN 5 CM FROM THE TOP OF THE SHEET AND, WITH A LIGHT BLUE PENCIL, DRAW 7 PAIRS OF HORIZONTAL LINES, EACH 1 CM APART, WITH 1 1/2 CM BETWEEN PAIRS DOWN THE SHEET. IF YOU MEASURE ACCURATELY, THIS WILL LEAVE 7 CM BELOW THE BOTTOM LINE.



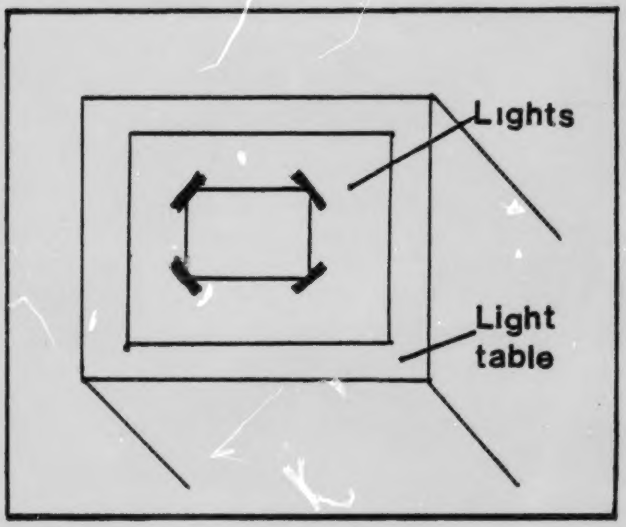
3. USING A LIGHT BLUE PENCIL, DRAW A VERTICAL MARGIN LINE 1" IN FROM BOTH THE RIGHT AND LEFT EDGES OF THE SHEET.



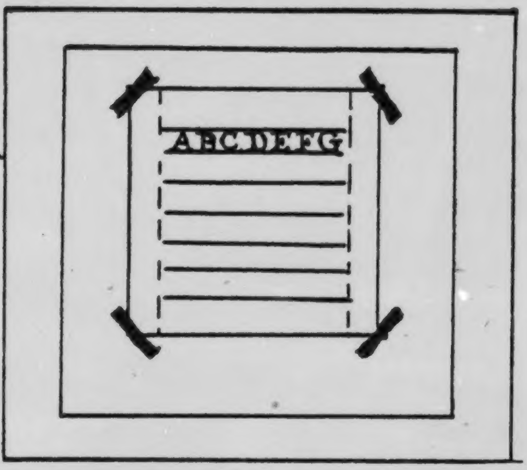
JOB STEPS

4. CAREFULLY SO THE MASKING TAPE DOES NOT TEAR YOUR PAPER, REMOVE YOUR PAPER FROM THE TABLE. GO TO THE LIGHT TABLE.

NOTE: BE SURE YOU THROW THE TAPE INTO THE WASTEBASKET.



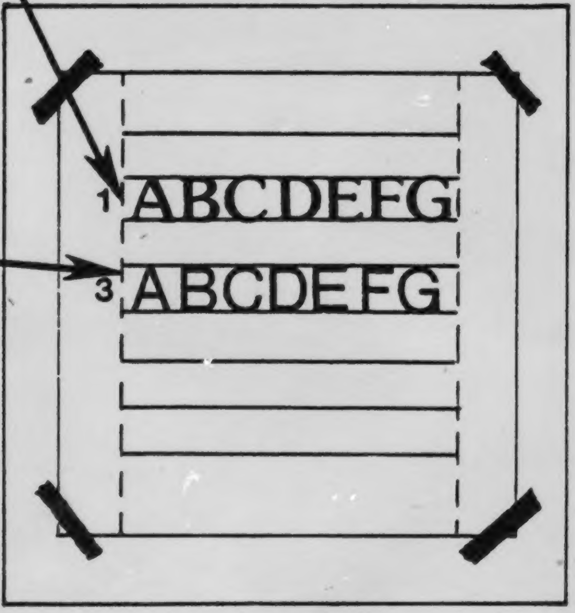
5. PLACE THE "LETTERING SHEET" (WHICH MAY BE ATTACHED TO THIS MOD OR, IF NOT, ASK THE INSTRUCTOR FOR ONE) UNDER THE SHEET WITH THE BLUE LINES YOU JUST DREW. LINE UP THE ROMAN CHARACTERS FROM THE LETTERING SHEET UNDER YOUR PAPER SO THAT THE SOFT-B DRAWING PENCIL OR A #2 REGULAR PENCIL, START ON THE LEFT MARGIN LINE AND TRACE AT LEAST TEN ROMAN LETTERS (ALL CAPS).



6. SKIP A PAIR OF LINES AND BETWEEN THE THIRD PAIR OF LINES (#5 AND #6 - SEE ILLUSTRATION) TRACE A LINE OF GOTHIC CHARACTERS FROM THE LETTERING SHEET, THE SAME AS YOU DID IN JOB STEP #5.

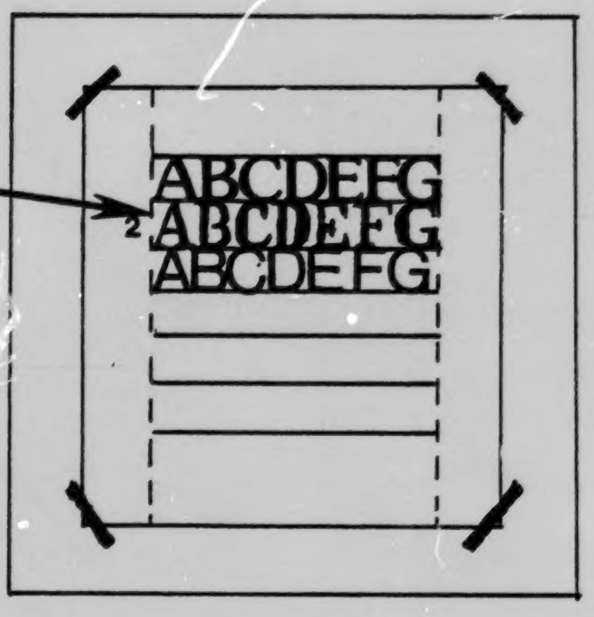
7. WHEN YOU HAVE TRACED ONE LINE OF ROMAN AND ONE LINE OF GOTHIC CHARACTERS, RETURN THE LETTERING SHEET.

8. RETURN TO YOUR DRAWING TABLE. YOU MAY WANT TO TAPE YOUR SHEET DOWN AGAIN SINCE SOME PEOPLE FIND IT EASIER TO DO THE REST OF THE STEPS WITH THE PAPER TAPED TO THE DRAFTING TABLE.

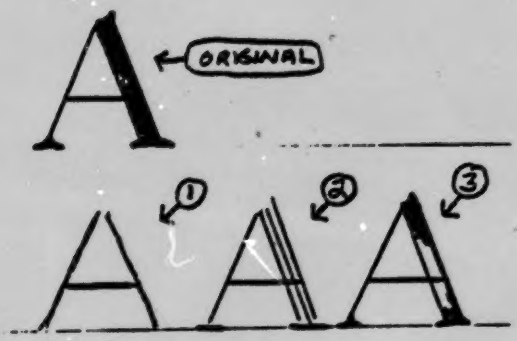


JOB STEPS

9. BETWEEN THE SECOND PAIR OF LINES, DRAW FREEHAND THE SAME ROMAN CHARACTERS YOU TRACED. PLACE EACH FREEHAND LETTER DIRECTLY BELOW THE ONE THAT YOU TRACED. FOR ALL TEN LETTERS, USE YOUR 4H PENCIL TO DRAW LIGHTLY A THIN "STICK" LETTER.



10. FILL-IN YOUR STICK LETTERS. FOR THE THICKER HEAVY ELEMENTS, MAKE THE STICK LETTERS HEAVY OR FATTER BY DRAWING A LINE OUT EACH SIDE OF THE STICK AND THEN FILLING THEM IN WITH SOFT-B DRAWING PENCIL. (SEE NEXT PAGE)



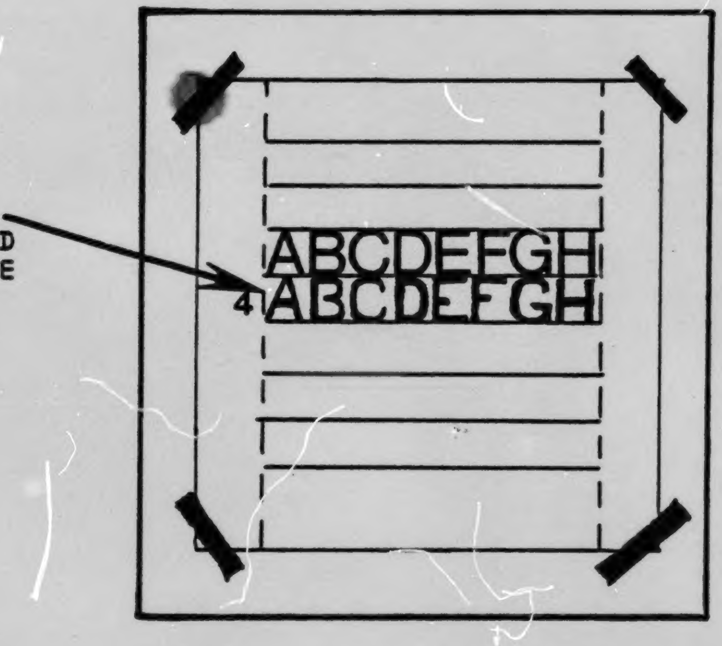
STEP 1: FIRST DRAW THE ROUGH STICK LETTER (JOB STEP #9).

STEP 2: FILL IN FOR THE HEAVY ELEMENTS ON EACH SIDE OF THE STICK LETTER LINE BY DRAWING A GUIDE LINE (JOB STEP #10).

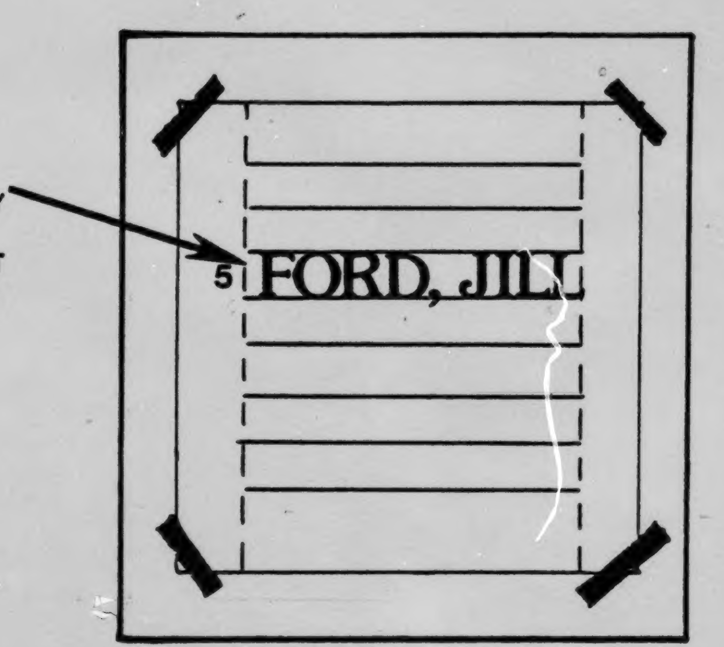
STEP 3: FILL IN BETWEEN THE GUIDE LINES TO FINISH THE HEAVY LINE AND PUT IN DETAILS. (JOB STEP #10)

JOB STEPS

11. AFTER YOU HAVE COMPLETED THE LINE OF ROMAN LETTERS, GO ON TO THE PAIR OF LINES BELOW THE GOTHIC LETTERS AND FREEHAND IN THE GOTHIC LETTERS USING THE SAME DIRECTIONS YOU FOLLOWED FOR ROMAN LETTERS.

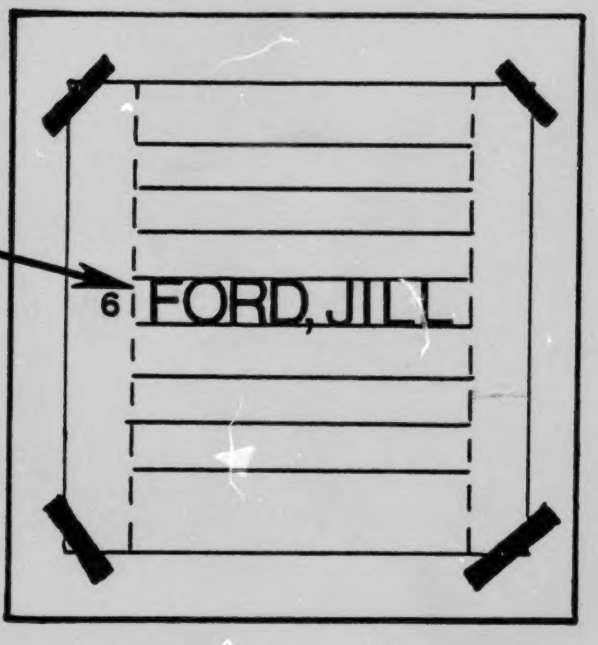


12. ON THE FIFTH PAIR OF GUIDE-LINES, USE ROMAN TYPE-STYLE (ALL CAPS) TO LETTER IN YOUR NAME, FREEHAND. USE ONLY A TOTAL OF 10 LETTERS FROM YOUR NAME (LAST NAME PLUS PART OF FIRST, TO TOTAL 10 CHARACTERS).

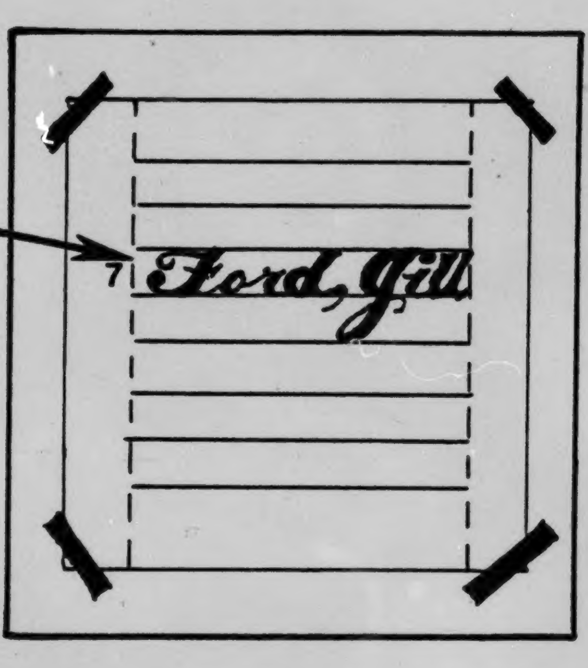


JOB STEPS

13. ON THE SIXTH PAIR OF GUIDE LINES, USE GOTHIC TYPE-STYLE TO LETTER IN YOUR NAME, FREEHAND.

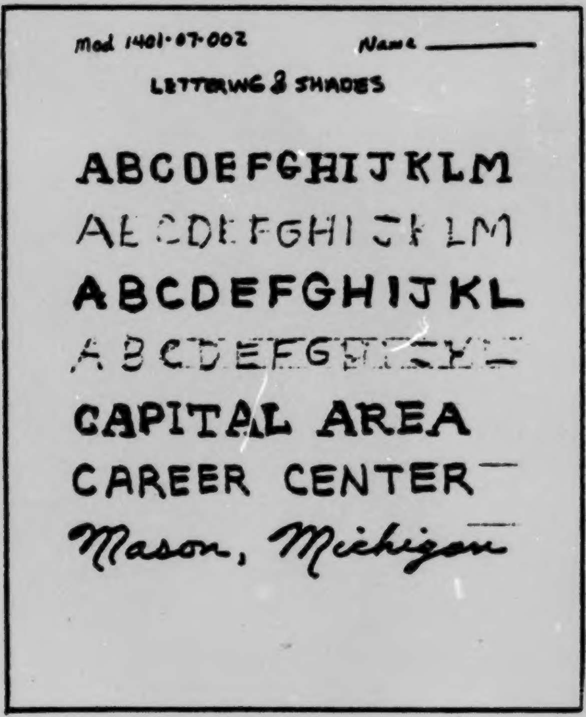


14. ON THE SEVENTH PAIR OF GUIDE LINES, LETTER IN YOUR NAME, IN SCRIPT. NEVER USE ALL CAPS IN SCRIPT. YOU MAY WANT TO DRAW THE MASS LINE FOR THE LOWER CASE LETTERS. THERE SHOULD BE ENOUGH ROOM FOR 15-20 LETTERS. USE HEAVY AND LIGHTWEIGHT STROKES FOR AN ATTRACTIVE STYLE. LOOK THROUGH SOME BOOKS FOR IDEAS. YOU SHOULD BE ABLE TO "IMAGINE" A SCRIPT TYPE-FACE.



JOB STEPS

15. IF YOU WANT TO RE-DO ANY LINES, THERE IS STILL ROOM AT THE BOTTOM FOR A COUPLE MORE GUIDE LINES. WHEN FINISHED, GO ON WITH MOD #1401 07 003 AND HAVE YOUR INSTRUCTOR CHECK THIS MOD NEXT TIME HE CHECKS YOUR PROGRESS. PROTECT YOUR WORK BY COVERING IT WITH AN 8 X 10 PIECE OF TISSUE PAPER (TAPE ENDS ONLY). BE SURE YOUR NAME, CLASS, AND DATE ARE ON THIS LAYOUT. →



Mod 1401-07-002 Name ________

LETTERING & SHADES

ABCDEFGHIJKLM

ABCDEFGHIJKLM

ABCDEFGHIJKL

ABCDEFGHIJKL

CAPITAL AREA

CAREER CENTER

Mason, Michigan

16. BE SURE YOU PUT ALL MATERIAL AWAY, AND CLEAN THE WORK AREA.

LETTERING SHEET

An Artistic as well as Exclusive

Most Modern and Complete in

Continental Congress Activ

Beautiful Women Handsomely

The Acknowledgments by

Celebration of Printing Week:

ABCDEFGHIJKLMNOPQRSTUVW
abcdefghijklmnopqrstuvwxyzabcdefg

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzabcdefg

ABCDEFGHIJKLMNOPQRST
abcdefghijklmnopqrstuvwxyzabcdefghi

ACDEFGHKLNOP

ABCDEGHKLMRS

graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 003

module: 1401 07 003 3 date: APRIL 1977 level:

skill title: SPACING AND FORMING WORDS IN GRAPHIC ARTS LAYOUT AND DESIGN

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO CHANGE THE SIZE AND WIDTH OF STROKES TO MAKE LETTERS FIT A GIVEN SPACE.

AND IN ORDER TO DO THIS YOU WILL NEED:

SOME WORDS WHICH MUST EXACTLY FIT A GIVEN AMOUNT OF SPACE.

WE WILL KNOW YOU CAN DO IT WHEN:

CHARACTERS IN YOUR LAYOUT FIT EXACTLY INTO THE GIVEN AMOUNT OF SPACE. IN THE FINAL LAYOUT OF THIS MOD, ALL LINES WILL BE EXACTLY 4 INCHES WIDE AND WILL HAVE EXACTLY THE SAME AMOUNT OF LINE SPACING.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

WHEN YOU DESIGN A LAYOUT, YOU WILL HAVE TO SET A WORD OR GROUP OF WORDS INTO A CERTAIN AMOUNT OF SPACE. TO DO THIS, YOU SHOULD KNOW HOW TO FORM WORDS AND HOW TO SPACE LETTERS.

IN LETTER-SPACING, YOU CREATE SPACE BETWEEN LETTERS IN A WORD. IT IS USED MOSTLY IN DISPLAY LINES OF ADVERTISEMENTS, NEWSPAPER HEADINGS, TITLE PAGES, ETC. THE PURPOSE OF LETTER-SPACING IS TO COMBINE THE LETTERS OF A WORD SO THAT READING IT WILL BE EASY. PEOPLE READ BY GLANCING AT WORDS AND RECOGNIZING THE SHAPES OF LETTERS, AND EASY RECOGNITION DEPENDS ON HOW WORDS ARE SPACED.

IN SPACING LETTERS, A PRINTER TRIES TO KEEP THE SAME AMOUNT OF WHITE SPACE BETWEEN ALL LETTERS. FOR EXAMPLE, LOOK AT THE WORD "MAN" (FIGURE 1). IMAGINE A BOARD NAILED ACROSS THE TOP AND BOTTOM AND CEMENT FILLING IN THE SPACE BETWEEN THE LETTERS. WE WOULD WANT EXACTLY THE SAME AMOUNT OF CEMENT IN BOTH SPACES #1 AND #2.

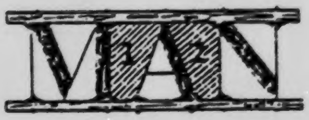


FIGURE 1

LOOK AT THE LETTERS BELOW AND IMAGINE YOU ARE FILLING, EQUALLY, THE SPACE BETWEEN THE LETTERS.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FIGURE 2

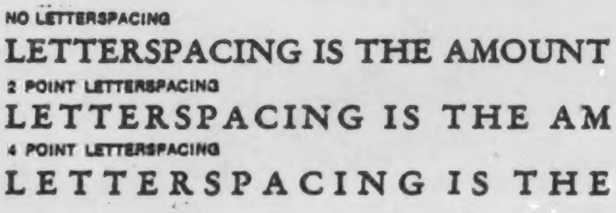
WORD GUIDE

ASCENDER - THE PART OF A LOWER CASE LETTER THAT RISES ABOVE THE MAIN BODY OF THE LETTER.

DESCENDER - THE PART OF A LOWER CASE LETTER THAT EXTENDS BELOW THE MAIN BODY OF THE LETTER.

INFORMATION

LOWER CASE LETTERS DO NOT HAVE TO BE LETTER-SPACED BECAUSE THE CURVED STROKES OF THE LETTERS ALLOW ENOUGH WHITE SPACE BETWEEN EACH LETTER. CAPITAL LETTERS, HOWEVER, ARE TALL, ERECT AND COMPACT, WITHOUT ASCENDERS AND DESCENDERS TO SHAPE THE WHOLE WORD. A PARAGRAPH SET IN ALL CAPS WOULD TAKE THREE TIMES AS LONG TO READ AS ONE SET IN BOTH CAPS AND LOWER CASE LETTERS. YOU SHOULD NOT USE ALL CAPS FOR MORE THAN A FEW WORDS, AND NEVER MORE THAN A SENTENCE AT A TIME. THEIR USE IS FOR ATTENTION-GETTING. WORDS ARE OFTEN LETTER-SPACED TO MAKE IT EASIER TO READ CAP LINES. SEE EXAMPLES:



NO LETTERSPACING

LETTERSPACING IS THE AMOUNT

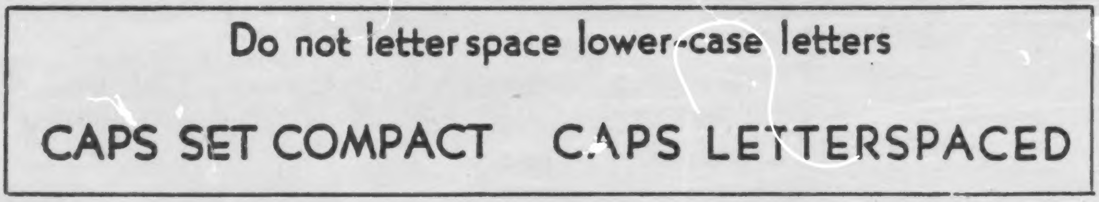
2 POINT LETTERSPACING

LETTERSPACING IS THE AM

4 POINT LETTERSPACING

LETTERSPACING IS THE

FIGURE 3



Do not letterspace lower-case letters

CAPS SET COMPACT CAPS LETTERSPACED

FIGURE 4

INFORMATION

THE SPACE BETWEEN THE LETTERS, FORMING WORDS, SHOULD BE EQUALIZED TO GIVE THE LINE A SMOOTH, EVEN TONE. WHEN YOU HAND-PRINT A LINE, YOU WOULD AUTOMATICALLY EQUALIZE THE LETTER SPACING, BUT MECHANICAL TYPESETTING MACHINES CANNOT DO THIS. SUCH LETTERS AS AY AND AT WOULD LOOK TOO WIDE WHILE COMBINATIONS SUCH AS HE, IH, UI, WHICH LOOK CRAMPED, NEED MORE SPACE.

THERE IS MORE SPACE BETWEEN THE CAPITAL L AND CAPITAL T THAN WITH ANY OTHER TWO LETTER COMBINATIONS. WHEN THEY ARE COMBINED, YOU WILL EITHER HAVE TO REDUCE (MORTISE) THE SPACE BY CUTTING AWAY AMOUNTS, OR LETTER-SPACE ALL OTHER LETTERS. WHEN YOU INCREASE LETTER-SPACING, YOU MUST ALSO INCREASE WORD-SPACING AT LEAST THE SAME AMOUNT.

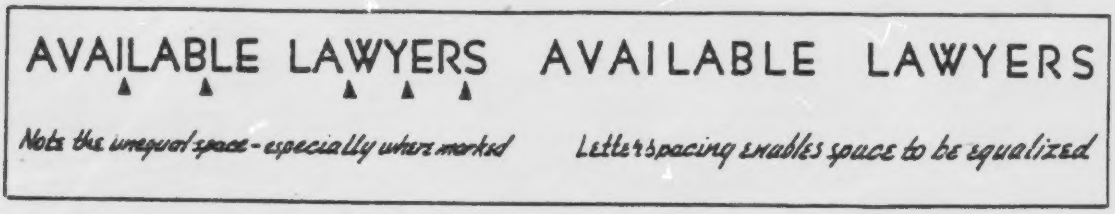

AVAILABLE LAWYERS
AVAILABLE LAWYERS
Note the unequal space - especially where marked
Letterspacing enables space to be equalized

FIGURE 5

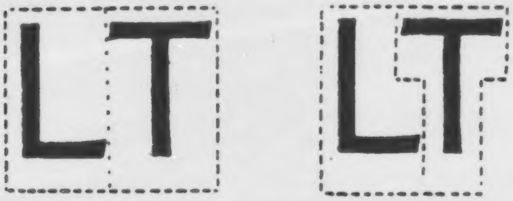


FIGURE 6

LINE-SPACING IS THE AMOUNT OF SPACE CREATED BETWEEN LINES OF TYPE. THERE IS NO SET RULE TO FOLLOW. TOO MUCH LEADING (LINESPACING) CAN BE AS BAD AS NOT ENOUGH. BOLDER AND LARGER TYPE WILL REQUIRE MORE LEADING. THE WIDER THE MEASURE OF THE TEXT COMPOSED, THE MORE LEADING IT WILL REQUIRE FOR BETTER READABILITY. WHEN YOU WANT TO FOCUS ATTENTION, YOU CAN USE WHITE SPACE ALL AROUND TO DRAW THE EYE TO THE WORDS.

NO LINE SPACING

The amount of space between lines is known as leading. There is no set rule to follow. Too much leading can sometimes be as bad as not enough. Type faces with

1 POINT LINE SPACING

The amount of space between lines is known as leading. There is no set rule to follow. Too much leading can sometimes be as bad as not enough. Type faces with

2 POINT LINE SPACING

The amount of space between lines is known as leading. There is no set rule to follow. Too much leading can sometimes be as bad as not enough. Type faces with

3 POINT LINE SPACING

The amount of space between lines is known as leading. There is no set rule to follow. Too much leading can sometimes be as bad as not enough. Type faces with

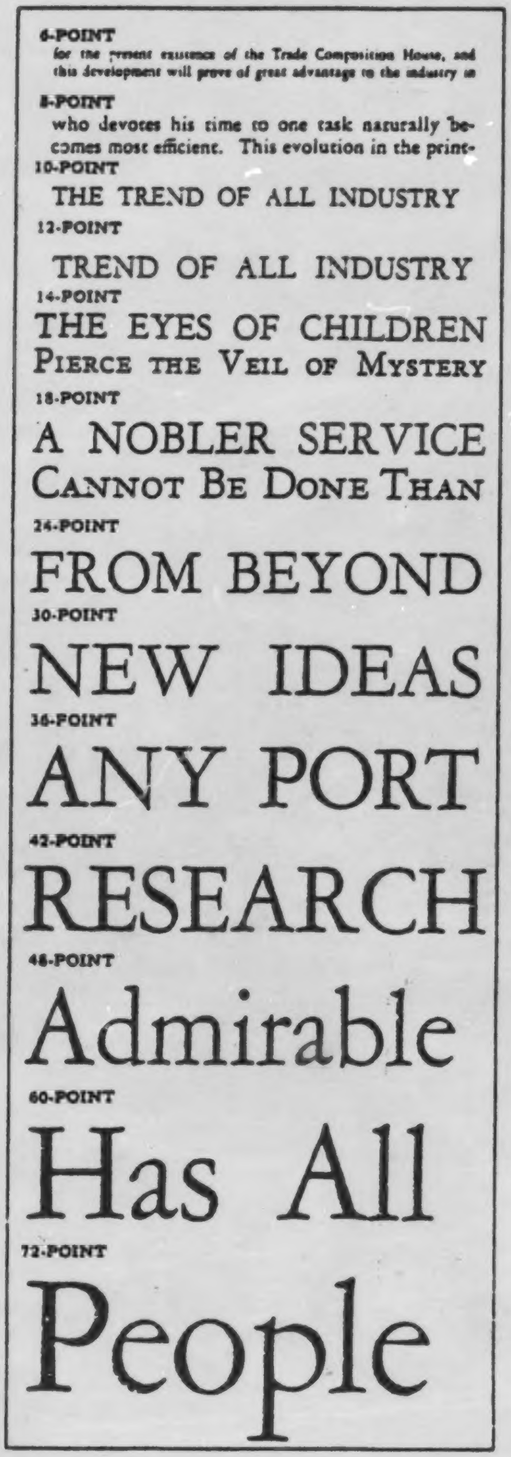
FIGURE 7

WORD GUIDE

'SPECS' - SPECIFICATIONS: WHAT SIZE AND STYLE OF TYPE USED; ITALICS OR CAPS, LENGTH OF LINE, LEADING, MARGINS, ETC.

INFORMATION

IN DESIGNING PRINTING, IT IS OFTEN NECESSARY TO FIT WORDS OR LINES OF TYPE INTO A CERTAIN SPACE. IT IS UP TO THE DESIGNER TO SELECT A SIZE TYPE THAT HE/SHE BELIEVES WILL FIT THE SPACE. AT FIRST, IT IS MOSTLY TRIAL AND ERROR. YOU MUST BECOME FAMILIAR WITH THE TYPES AVAILABLE IN YOUR SHOP. WITH EXPERIENCE, YOU CAN QUICKLY JUDGE WHICH SIZE IS BEST. AS YOU GAIN EXPERIENCE, YOU WILL ALSO LEARN TO USE THE TOOLS AND PENCILS SO YOU CAN EASILY DRAW ROMAN AND GOTHIC LETTERS.
REFER TO THE SIZE CHART (FIGURE 8) AND LEARN TO 'SPEC' ALL OF YOUR WORK TO THE PROPER SIZE AND STYLE. USUALLY, THE 'SPECS' ARE WRITTEN WITH A RED PENCIL ON THE RIGHT SIDE OF THE LAYOUT, OR ON THE TISSUE OVERLAY.



6-POINT
for the present existence of the Trade Composition House, and this development will prove of great advantage to the industry in

8-POINT
who devotes his time to one task naturally becomes most efficient. This evolution in the print-

10-POINT
THE TREND OF ALL INDUSTRY

12-POINT
TREND OF ALL INDUSTRY

14-POINT
THE EYES OF CHILDREN
PIERCE THE VEIL OF MYSTERY

18-POINT
A NOBLER SERVICE
CANNOT BE DONE THAN

24-POINT
FROM BEYOND

30-POINT
NEW IDEAS

36-POINT
ANY PORT

42-POINT
RESEARCH

48-POINT
Admirable

60-POINT
Has All

72-POINT
People

FIGURE 8

INFORMATION

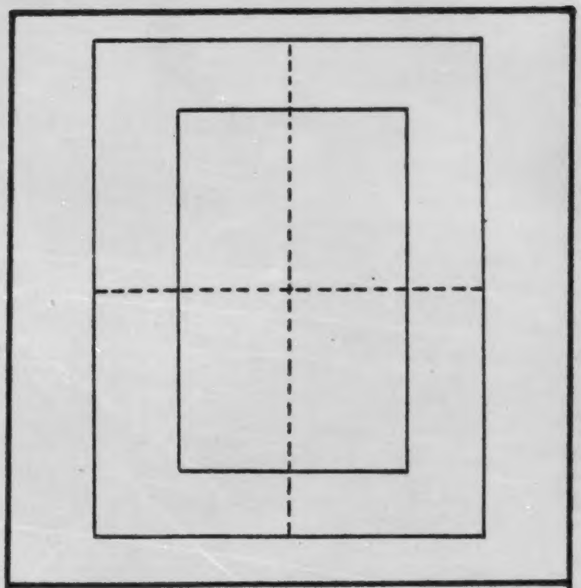
DO THIS PROJECT ACCORDING TO THE JOB STEPS ON THE NEXT PAGES:

DRAW A 30 X 45 PICA PAGE AND PLACE AN IMAGE MARGIN WITHIN THE PAGE. THEN FREEHAND, DRAW IN FIVE WORDS, ONE WORD PER LINE. EACH WORD SHOULD HAVE A DIFFERENT NUMBER OF LETTERS, AND EACH SHOULD BE OF A DIFFERENT SIZE TYPE. THE SPACING BETWEEN EACH LINE MUST BE THE SAME, AND EACH LINE MUST BE THE SAME LENGTH. YOU MUST CHANGE THE SIZE AND WIDTH OF EACH LINE TO MAKE IT FIT.

JOB STEPS

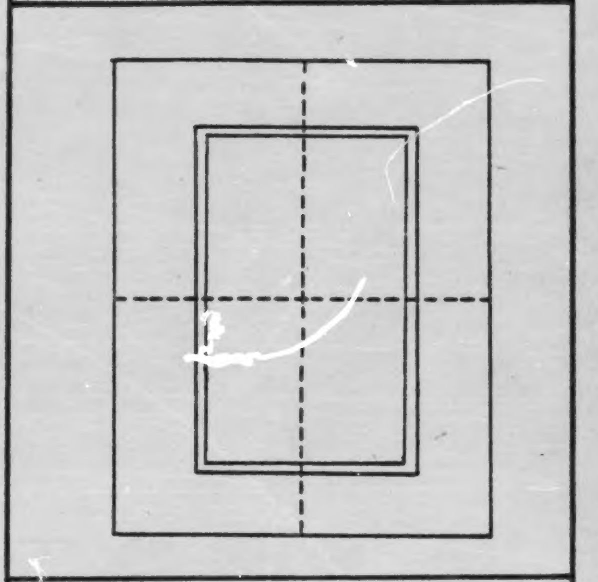
1. TAPE A PIECE OF 8 1/2 X 11 20 LB. BOND PAPER SQUARE TO THE TABLE, ON THE LEFT NEAR YOUR T-SQUARE.

2. DRAW A RECTANGULAR PAGE IN THE EXACT CENTER, MEASURING 30 PICAS WIDE AND 45 PICAS DEEP.* USE LIGHT BLUE PENCIL FOR YOUR GUIDE LINES, THEN THE 4H PENCIL WHEN YOU DRAW THE PAGE.



*TO CENTER ANY IMAGE ON A SHEET, FIRST DRAW A VERTICAL CENTER LINE AND A HORIZONTAL CENTER LINE ON THE SHEET. MEASURE OUT HALF THE DESIRED WIDTH FROM EACH SIDE OF VERTICAL CENTER AND DRAW SIDE LINES. MEASURE OUT HALF THE DEPTH FROM THE HORIZONTAL CENTER AND DRAW END LINES.

3. INSIDE THE RECTANGULAR PAGE, PLACE AN IMAGE MARGINAL LINE 3 PICAS FROM THE EDGE OF ALL FOUR SIDES (BLUE PENCIL).



4. YOU SHOULD NOW HAVE AN INSIDE RECTANGLE OF 101 MM BY 165 MM. DRAW THE FIVE WORDS AT RIGHT INSIDE THIS RECTANGLE IN ALL CAPS (ROMAN), SO THE TYPE WILL TOUCH ON ALL FOUR SIDES.

CACC

INGHAM

INTERMEDIATE

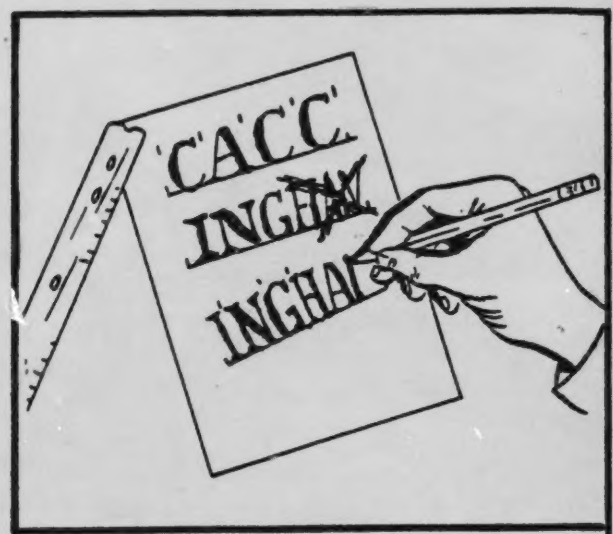
MASON

MICHIGAN

5. THE WORDS HAVE FROM 4 TO 12 LETTERS EACH. SINCE EACH LINE MUST TOUCH THE SIDES OF THE BLUE RECTANGLE IMAGE MARGIN, ALL LINES CANNOT BE THE SAME SIZE. EVERY LINE WILL BE A DIFFERENT SIZE.

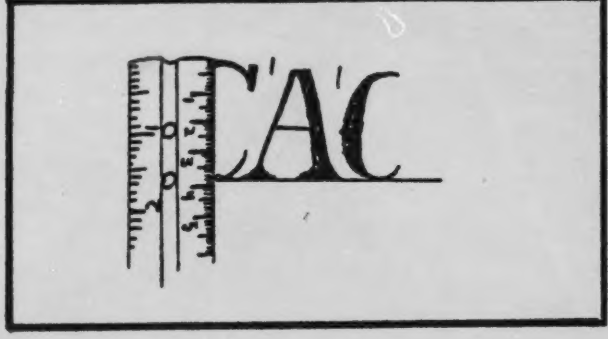
JOB STEPS

6. ON A PIECE OF SCRAP PAPER, PRACTICE DRAWING THE LETTERS FOR EACH WORD SO THAT THEY FILL UP THE IMAGE WIDTH (24 PICAS).

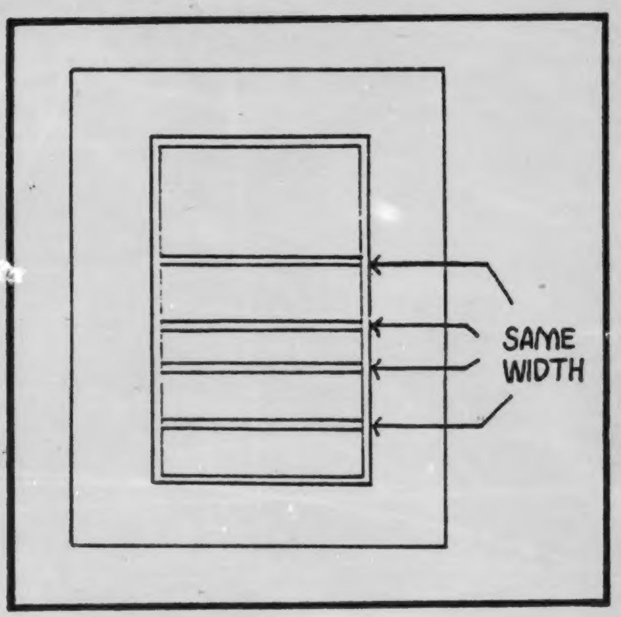


REMEMBER: EVEN THOUGH EACH LINE HAS A DIFFERENT NUMBER OF LETTERS, THEY MUST FIT IN THE SAME SIZE SPACE. YOU WILL PROBABLY EXTEND THE SHORT WORDS A LITTLE AND CONDENSE THE LONG WORDS (DON'T WORRY ABOUT THE LETTER HEIGHT).

7. SELECT THE PRACTICE SPACING OF EACH WORD THAT BEST FILLS THE WIDTH. NOW MEASURE THE HEIGHT OF EACH PRACTICE LINE YOU SELECT (WORKING IN MILLIMETERS IS EASIER). TOTAL THE HEIGHT OF ALL FIVE LINES. YOUR TOTAL IS HOW MUCH OF THE 165 MM HEIGHT THAT YOU WILL USE IN TYPE.



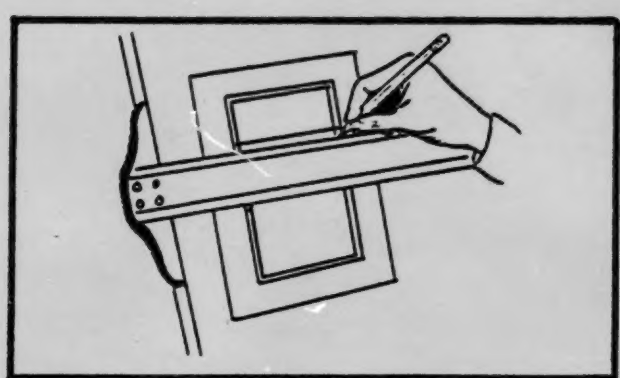
8. NOW, SUBTRACT THE TOTAL TYPE HEIGHT FROM 165 MM TO DETERMINE THE REMAINING SPACE USED FOR LEADING (LINE-SPACING). BETWEEN THE FIVE LINES, THERE ARE FOUR PLACES FOR LINE-SPACING, SO DIVIDE THE TOTAL SPACE LEFT BY FOUR. THIS AMOUNT IS HOW MUCH SPACE YOU SHOULD PUT BETWEEN EACH WORD.



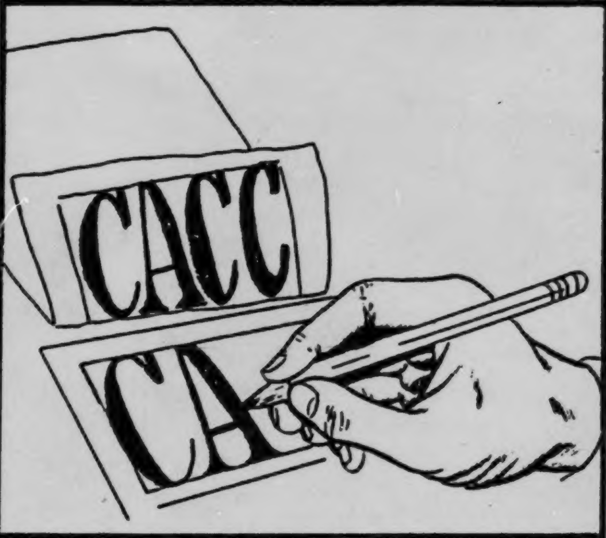
NOTE: THE MARGINS FROM THE TYPE IMAGE TO THE EDGE OF THE PAGE ARE ALL THE SAME (ALL LINES ARE EXACTLY THE SAME WIDTH). THE SPACE BETWEEN EACH LINE MUST BE THE SAME.

JOB STEPS

9. DOUBLE CHECK YOUR MATH. THE TOTAL OF ALL FIVE LINES PLUS THE FOUR LINE SPACES SHOULD BE 165 MM. NOW DRAW THE GUIDE LINES ON YOUR LAYOUT IN LIGHT BLUE PENCIL.

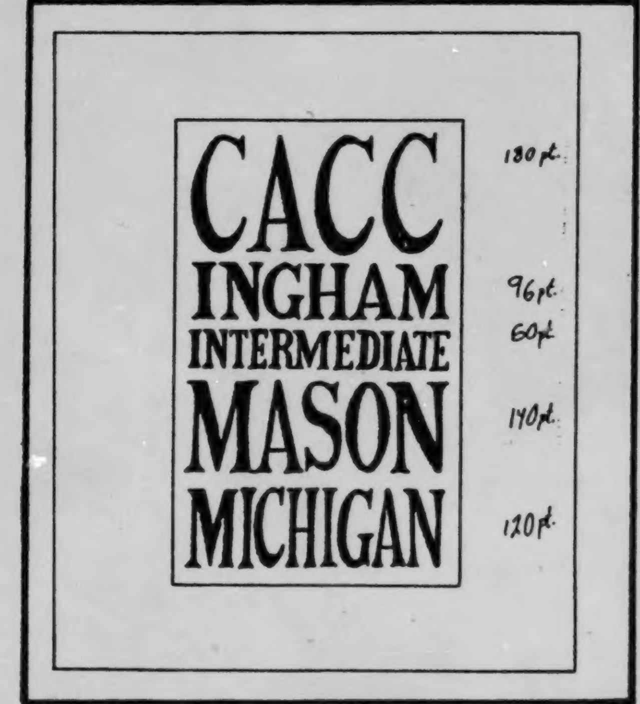


10. NOW FOLD THE SCRAP PAPER ON WHICH YOU DREW THE PRACTICE LINES, SO THAT THE FOLD IS AT THE BASE OF THE PRACTICE LAYOUT "CACC". PLACE THE PRACTICE LAYOUT "CACC" JUST ABOVE WHERE YOU WILL DRAW ON YOUR FINAL LAYOUT. NOW DRAW IN YOUR 'STICK' LETTERS WITHIN THE GUIDE LINES.
DO THIS FOR EACH OF THE OTHER FOUR WORDS. THIS WAY YOU CAN SEE THE PRACTICE SPACING AND MAKE ANY NEEDED ADJUSTMENTS BEFORE YOU FINISH YOUR FINAL LAYOUT.



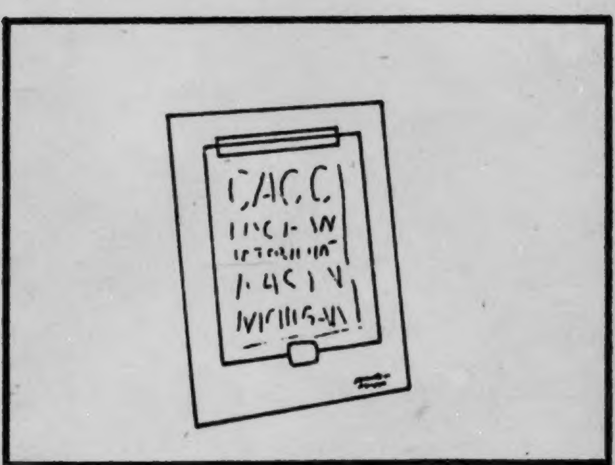
11. COMPLETE YOUR LETTERS USING THE ROMAN TYPE STYLE (THICK AND THIN ELEMENTS). USE A SOFT PENCIL TO DARKEN LARGE AREAS. REMEMBER THAT SOFT PENCIL WILL SMEAR EASILY SO START AT THE TOP OF THE PAGE AND WORK TOWARD YOU, LINE BY LINE. IF YOU MUST WORK UP THE PAGE, PROTECT YOUR LAYOUT BY PLACING A PIECE OF SCRAP PAPER OVER THE COMPLETED IMAGE AREA.

12. INDICATE THE APPROXIMATE SIZE TYPE YOU WOULD USE BY WRITING THE POINT NUMBERS TO THE RIGHT OF YOUR LAYOUT. USE THE TYPE SIZE CHART.


CACC
INGHAM
INTERMEDIATE
MASON
MICHIGAN
180 pt.
96 pt.
60 pt.
140 pt.
120 pt.

JOB STEPS

13. DOUBLE-CHECK YOUR WORK. TOUCH UP ANY ROUGH SPOTS. PLACE YOUR NAME, DATE AND CLASS ON THE LAYOUT SO THE LAYOUT MAY BE RETURNED IF YOU LOSE IT. PLACE A 6" X 9" PIECE OF TISSUE OVER YOUR IMAGE AREA TO PROTECT IT. TAPE ON THE TOP END WITH SCOTCH MAGIC TAPE, (ONLY THE TOP--NOT ANY CORNER BECAUSE IT MAY TEAR). USE THE TAPE LIKE A HINGE. A VERY SMALL PIECE OF MASKING TAPE ON THE BOTTOM END WILL SERVE AS A TEMPORARY LOCK.

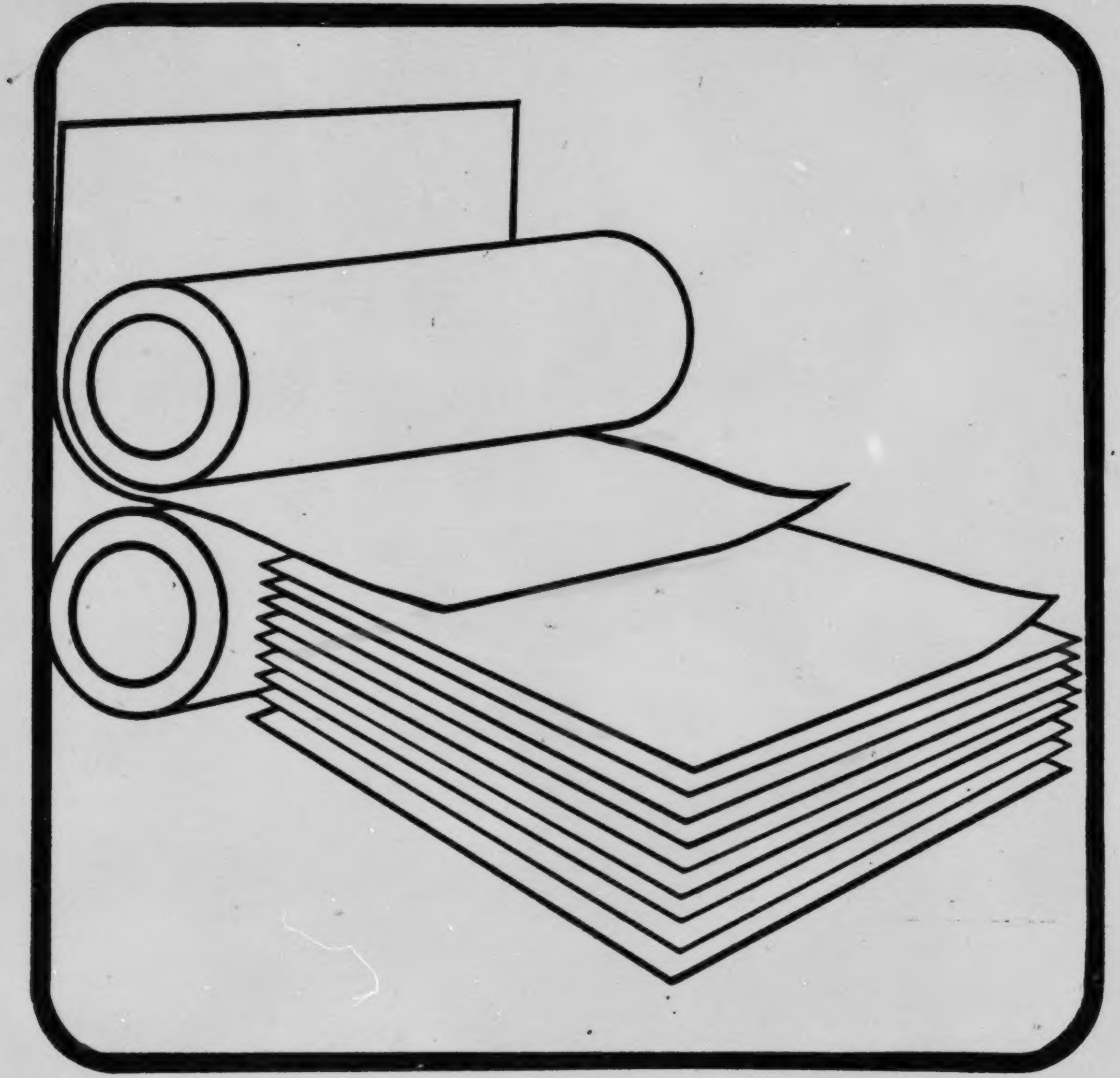


NOTE: ANYONE CHECKING YOUR LAYOUT CAN MAKE CORRECTIONS ON THIS TISSUE.

14. HAVE YOUR INSTRUCTOR EVALUATE YOUR WORK.

15. SECURE YOUR AREA BY MAKING SURE ALL TOOLS ARE CLEAN AND THEN PUT THEM AWAY. CLEAN YOUR WORK AREA AND PLACE ALL SCRAP PAPER IN THE WASTE BASKET.

16. THEN GO ON TO THE NEXT MOD, "PROPORTIONS AND PLACEMENT" #1401 07 004.



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 004
1401 07 004 3 **date:** JUNE 1977 **level:**

skill title: PROPORTION AND PLACEMENT: ONE UNIT OR GROUP ON A PAGE

developed & written by: GLEN PETTIT

visuals by: CHUCK KNOCK

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO SELECT A PLEASING PROPORTIONAL SIZE SHEET.
2. HOW TO IDEALLY LOCATE A WORD OR A GROUP OF WORDS ON A PAGE.
3. HOW TO RECOGNIZE A PLEASING RELATIONSHIP BETWEEN TYPE SIZE AND GROUP ARRANGEMENT.

IN ORDER TO DO THIS YOU WILL NEED:

A JOB REQUIRING A SPECIFIC SIZE SHEET AND A GROUP OF WORDS TO BE PLACED ON THAT PAGE.

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN SELECT A PLEASING, PROPORTIONAL SIZE SHEET FOR THE JOB.
2. YOU CAN ACCURATELY LOCATE THE IDEAL POSITION FOR A GROUP OF WORDS ON A PAGE.
3. YOU CAN DESIGN A PLEASING GROUP ARRANGEMENT.

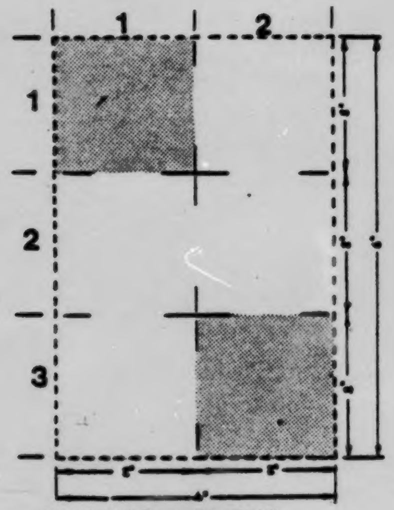
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

SELECTING PAPER SIZE:

PAPER IS PURCHASED IN A BASIC SIZE. THE SIZE (LIKE 20" X 20", 26" X 35", 25" X 38", OR 22" X 34") IS DIFFERENT FOR EACH KIND OF PAPER. WE BUY THE PAPER IN THESE BASIC SIZES BECAUSE LARGER SIZES ALLOW THE GREATEST NUMBER OF ECONOMICAL CUTS WITH LITTLE WASTE FOR THE PRINTER.

AS A LAYOUT AND DESIGN PERSON, YOU MUST UNDERSTAND THE MOST PLEASING PAGE PROPORTIONS SO YOU CAN SELECT A PLEASING, ECONOMICAL, PROPORTIONATE SHEET FOR EACH JOB. THE MOST COMMON STANDARD IS THE "REGULAR OBLONG" OR "TWO TO THREE". THESE SHEETS WILL BE TWO PARTS WIDE AND THREE PARTS DEEP. (SEE ILLUSTRATIONS)



REGULAR OBLONG

A SQUARE IS UNINTERESTING SINCE EACH SIDE IS THE SAME. IT IS SELDOM USED. A TALL SLENDER PAGE IS POORLY PROPORTIONED, SINCE ITS LENGTH IS TOO GREAT FOR ITS WIDTH. IT WOULD BE VERY DIFFICULT TO SELECT PLEASING TYPE TO PRINT ON A TALL PAGE.

WITH "REGULAR OBLONG", YOUR PROPORTIONS DO NOT HAVE TO BE EXACT. USUALLY, ROUND OFF TO THE NEAREST 1/4 OR 1/2 INCH.

IN ADDITION TO THE "REGULAR OBLONG", THE "GOLDEN OBLONG" IS OFTEN USED. IT HAS A RATIO OF THREE TO FIVE, WHICH EARLY GREEK DESIGNERS BELIEVED THE MOST BEAUTIFUL PROPORTION.

IF A CUSTOMER WANTED A 6" WIDE COVER, HOW LONG WOULD YOU RECOMMEND THE COVER BE? REMEMBER: TWO PARTS WIDE TO THREE PARTS DEEP, FIGURE THE PROBLEM THIS WAY: IF 6" IS TWO PARTS WIDE, ONE PART WOULD BE 3", THEREFORE THE LENGTH SHOULD BE THREE PARTS, OR 9". YOU WOULD SELECT A COVER SIZE WHICH IS 6" X 9". THERE ARE SOME OTHER PRACTICE PROBLEMS FOR YOU ON PAGE 6 OF THIS MOD.

INFORMATION

LOCATING WORDS ON THE PAGE:

SOMETIMES YOU MAY HAVE ONLY ONE WORD, OR A SMALL GROUP OF WORDS, TO LOCATE ON A PAGE. WHERE DO YOU PUT THEM? THIS SECTION WILL EXPLAIN HOW TO LOCATE A WORK OR SMALL GROUP OF WORDS ON A PAGE.

TRY THIS EXERCISE. ON THE BACK OF A PIECE OF 8½" X 11" SCRAP PAPER, MAKE A PLUS (+) MARK AT WHAT YOU THINK IS THE EXACT CENTER. LABEL THE TOP OF THE SHEET WITH THE WORD "TOP". THE 'QUARTER' THE SHEET BY FOLDING IT IN HALF VERTICALLY, AND THEN IN HALF AGAIN, HORIZONTALLY. OPEN THE FOLDED SHEET. YOU WILL SEE THAT YOU HAVE PLACED THE (+) MARK SLIGHTLY ABOVE THE CENTER. THIS IS COMMON.

NOW, TAKE ANY BOOK AND OPEN IT TO ANY FULL PAGE. MEASURE THE TYPE IMAGE EVEN THOUGH IT SEEMS CENTERED. YOU'LL FIND THAT IT IS HIGHER THAN IT LOOKS, AND ALSO A LITTLE CLOSER TO THE FOLD EDGE. FOR EXACT MEASUREMENTS, OUT EYES ARE NOT ACCURATE. THAT IS WHY WE USE RULERS.

IN LAYOUT AND DESIGN, YOU MUST SELECT THE "OPTICAL CENTER"; THE CENTER THAT LOOKS BEST TO THE EYE.

IF A LAYOUT PERSON HAS ONLY ONE WORD TO PLACE ON A PAGE, IT SHOULD NOT BE PLACED IN THE EXACT VERTICAL CENTER. (FIG. 1) THIS WILL DIVIDE THE PAGE, UNINTERESTINGLY, INTO SPACED PARTS. IF THE WORD IS TOO HIGH, IT WILL APPEAR TO BE PUSHED OFF THE PAGE (FIG. 2).

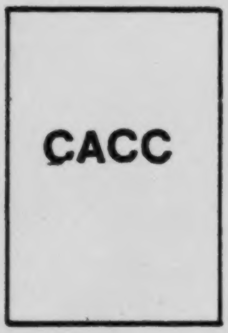


fig. 1

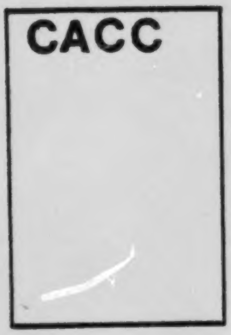


fig. 2

INFORMATION

TO FIND THE BEST LOCATION FOR A SINGLE WORD OR A SMALL GROUP OF WORDS, DIVIDE THE LENGTH OF THE PAGE INTO EIGHT EQUAL SECTIONS. THE THIRD FROM THE TOP IS THE "LINE OF GOLDEN PROPORTION". THE WORD(S) SHOULD BE PLACED SO THAT 1/2 OF THE IMAGE EXTENDS ABOVE, AND 1/2 BELOW THIS LINE.

IN THIS MOD, YOU WILL PRACTICE LOCATING THE "LINE OF GOLDEN PROPORTION".

LETTER SIZE AND ARRANGEMENT:

YOU SHOULD KNOW THAT PROPER LOCATION IS NOT THE ONLY CONSIDERATION FOR CREATING A VISUALLY PLEASING LAYOUT. SELECTING A PROPER SIZE TYPE IS ALSO IMPORTANT. IT CAN AFFECT THE READABILITY OF A LAYOUT. FOR EXAMPLE, IF THE TYPE IS TOO LARGE (FIG. 3), IT IS DIFFICULT TO READ CLOSE-UP. AND, IF THE TYPE IS TOO SMALL (FIG. 4), IT CAN BE DIFFICULT TO READ, EVEN AT SHORT DISTANCES.

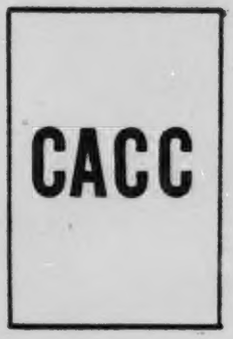


fig. 3

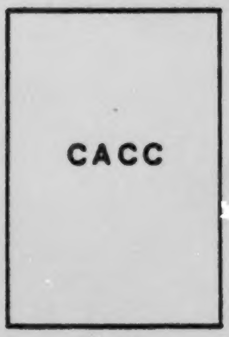
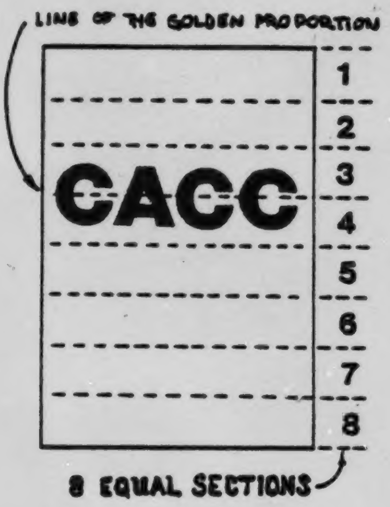


fig. 4

WHEN YOU WORK WITH SMALL GROUPS OF WORDS, CONSIDER THE RELATIONSHIP BETWEEN THE TYPE SIZE AND THE SHAPE OF THE GROUPING. WHEN ENTERING THE GROUP OF WORDS ON THE "LINE OF GOLDEN PROPORTION", WITH 1/2 THE GROUP OF WORDS ON THE LINE AND HALF BELOW, TRY ALSO TO CREATE A PLEASING ARRANGEMENT. SEE THE FOLLOWING ILLUSTRATION FOR EXAMPLES OF GOOD AND POOR ARRANGEMENT.

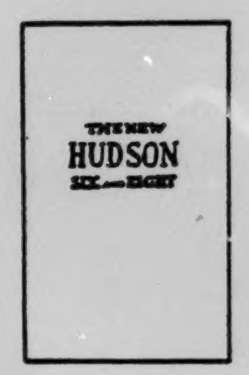


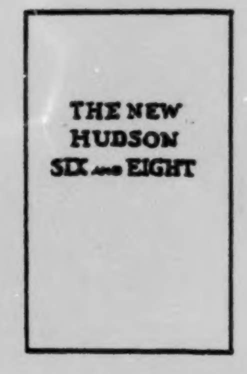
INFORMATION

IN ORDER TO FIND THE BEST LOCATION FOR A SINGLE WORD, DIVIDE THE LENGTH OF THE PAGE INTO EIGHT EQUAL SECTIONS. THE THIRD LINE FROM THE TOP IS THE LINE OF GOLDEN PROPORTION. THE SINGLE WORD OR SMALL GROUP OF WORDS SHOULD BE PLACED SO THAT 1/2 OF THE IMAGE AREA EXTENDS ABOVE AND 1/2 BELOW THIS LINE (SEE ILLUSTRATION ON PAGE 5). THIS IS WHAT YOU WILL BE PRACTICING FOR THIS MOD.

REMEMBER, WHEN ARRANGING A SMALL GROUP, IT IS BEST TO USE ONLY ONE FAMILY OF TYPE. IF TWO OR THREE DIFFERENT TYPE DESIGNS WERE USED IN ONE GROUP, THEY WOULD TEND TO MAKE THE CHARACTERISTICS OF THE TYPE DISTRACT ATTENTION FROM THE MESSAGE. (IF THE GROUP IS CENTERED ON THE "LINE OF GOLDEN PROPORTION" WITH 1/2 THE GROUP ABOVE THE LINE AND 1/2 BELOW, IT SHOULD HAVE A PLEASING ARRANGEMENT).

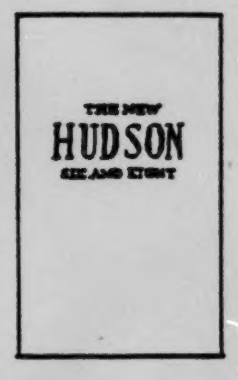
POOR - THE WORD HUDSON SHOULD BE ACCENTED A LITTLE MORE THAN THE OTHER WORDS.

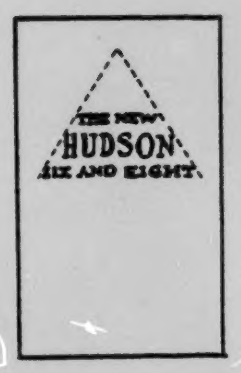




POOR - TOO GREAT A CONTRAST IN TYPE SIZES. THE WORD "HUDSON" SHOULD BE ONLY ABOUT TWICE THE SIZE OF THE OTHER WORDS.

POOR - GROUPING OF TYPE IS POOR. TYPE FORMS A SHAPE WHICH POINTS IN THE DIRECTION OPPOSITE THE NATURAL DIRECTION OF READING.





GOOD - NOTE THE PLEASING RELATIONSHIP OF THE TYPE SIZES AND THE SHAPE OF THE GROUP.

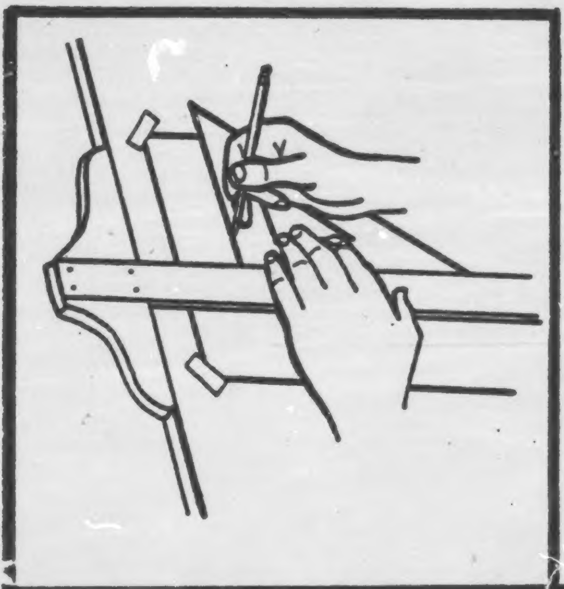
WORD GUIDE

THUMBNAIL - BRIEF, SHORT

STICK - PENCIL THIN

JOB STEPS

1. SQUARE A SHEET OF PAPER TO THE DRAFTING TABLE AND TAPE IT ON. YOU ARE GOING TO DRAW A REGULAR OBLONG PAGE ONTO THE SHEET. IF THE WIDTH IS 6", WHAT IS THE LENGTH OF THE PAGE? USE THE REGULAR OBLONG RATIO (2 OR 3) TO FIND THE LENGTH OF THE PAGE.



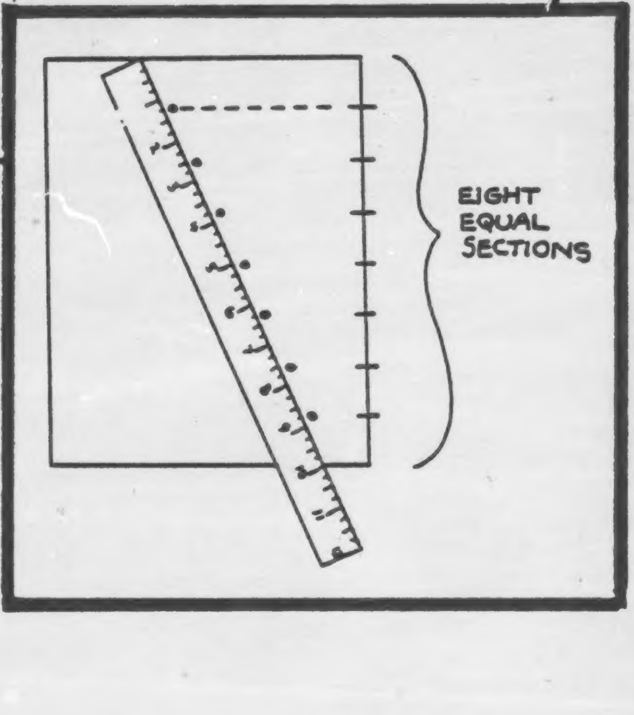
2. ON YOUR REGULAR OBLONG PAGE, LOCATE THE "LINE OF GOLDEN PROPORTION". USE ONE OF THE FOLLOWING FOUR METHODS:

A. MEASURE THE HEIGHT IN INCHES AND MATHEMATICALLY FIGURE OUT EIGHT EQUAL PARTS.

B. MEASURE THE HEIGHT IN MILLIMETERS AND MATHEMATICALLY FIGURE OUT 8 EQUAL PARTS.

C. GET A PIECE OF SCRAP PAPER THE SAME LENGTH AS THE HEIGHT OF THE COVER PAGE. FOLD IT IN HALF, FOLD IN HALF AGAIN, AND IN HALF A THIRD TIME SO THAT WHEN YOU UNFOLD THE PAPER, YOU HAVE EIGHT EQUAL PARTS. PLACE THE SCRAP PAPER NEXT TO YOUR PAGE AND MARK THE 8 EQUAL SPACES.

D. LAY A RULER ON AN ANGLE SO ZERO IS ON THE TOP LINE THEN LINE UP A MARK THAT IS EASILY DIVIDED BY 8 ON THE RULER ON THE BOTTOM LINE (FOR EXAMPLE, 10" - THERE ARE EIGHT 1 1/4" IN 10"). THEN DRAW HORIZONTAL LINES WHERE YOU PLOTTED OFF EACH MARK. SEE EXAMPLE.



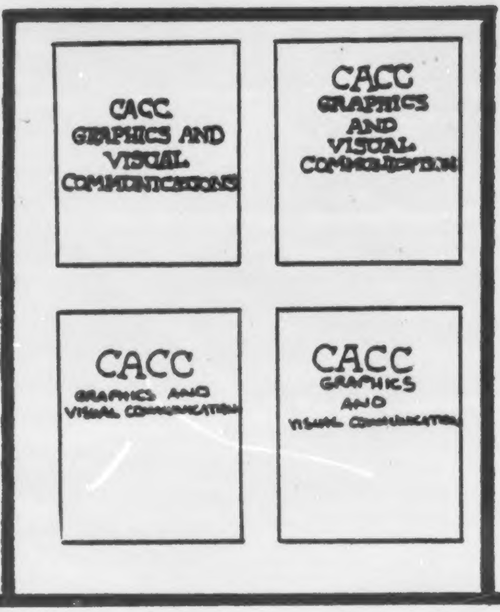
JOB STEPS

3. USING A ROMAN TYPE FACE WITH ALL CAPITOL LETTERS AND NO EXTRA DESIGN, LAYOUT THE FOLLOWING WORDS ON THREE OR FOUR LINES. DETERMINE A PLEASING RELATIONSHIP BETWEEN TYPE SIZE AND THE SHAPE OF THE GROUP. THE GROUP OF WORDS ARE:

CACC GRAPHICS AND

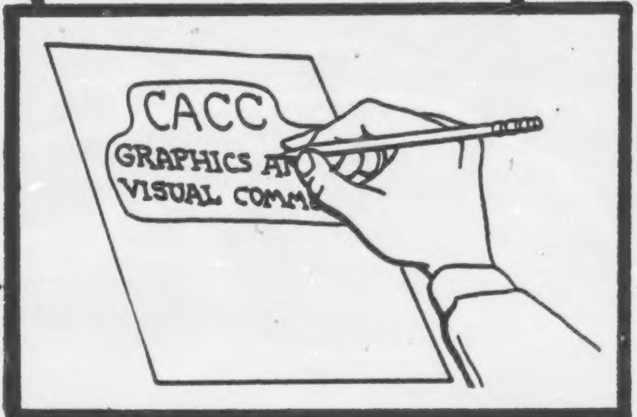
VISUAL COMMUNICATIONS

4. FIRST, MAKE SEVERAL SMALL "THUMBNAIL" SKETCHES TO CHECK THE VISUAL EFFECT OF POSSIBLE ARRANGEMENTS.


CACC GRAPHICS AND VISUAL COMMUNICATIONS
CACC GRAPHICS AND VISUAL COMMUNICATION
CACC GRAPHICS AND VISUAL COMMUNICATION
CACC GRAPHICS AND VISUAL COMMUNICATION

5. TO CHECK THE RELATIONSHIP BETWEEN THE SIZE TYPE AND THE SHAPE OF THE GROUP ON THE PAGE, MAKE A ROUGH LAYOUT ON SCRAP PAPER. BE SURE THE GROUP IS CENTERED ON THE "LINE OF GOLDEN PROPORTION".

6. WITH A 4H PENCIL, SKETCH THE ROUGH LAYOUT ONTO YOUR PAGE IN "STICK" LETTERS. FINISH THE LETTERS IN THE ROMAN TYPE STYLE WITH A SOFT B PENCIL. USE LIGHT BLUE PENCIL FOR ALL GUIDE LINES.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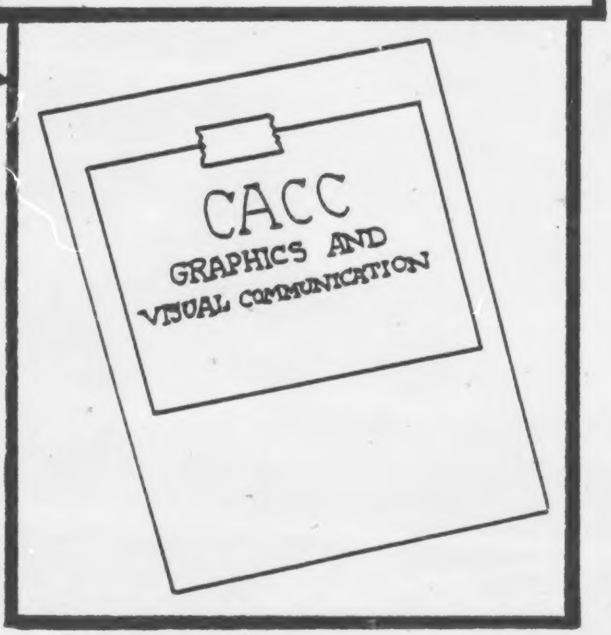
VISUAL COMM

7. AFTER YOU HAVE COMPLETED THE FINAL LAYOUT, PLACE A PIECE OF TISSUE (OR FOLIO) OVERLAY ON YOUR LAYOUT DESIGN. THIS OVERLAY SHOULD BE SLIGHTLY LARGER THAN THE IMAGE AREA, BUT NOT AS BIG AS THE SHEET ON WHICH YOU'VE PUT THE LAYOUT. A ½" OVERLAP IS VERY ADEQUATE. ALWAYS TAPE THE TOP SIDE OF THE OVERLAY WITH A TAPE "HINGE".

IS YOUR NAME ON THE LAYOUT?


CACC
GRAPHICS AND
VISUAL COMMUNICATION

8. HAVE YOUR INSTRUCTOR CHECK YOUR WORK NOW OR AFTER THE NEXT MOD. BE SURE ALL YOUR TOOLS, MATERIALS, AND EQUIPMENT ARE SECURE AND CLEAN.

SAMPLE PROBLEMS

1. A CUSTOMER WISHES TO PLACE AN ADVERTISEMENT IN A PROGRAM AND WANTS IT TO BE 4" WIDE. USING THE REGULAR OBLONG PROPORTION, WHAT WOULD BE THE MOST PLEASING DEPTH FOR THIS ADVERTISEMENT?

2. THE COVER FOR A PROGRAM MUST BE 12" DEEP. USING THE REGULAR OBLONG, HOW WIDE SHOULD IT BE?

3. AN OWNER OF A RESTAURANT WANTS A MENU PRINTED WITH EACH PAGE ONE FOOT WIDE. USING THE REGULAR OBLONG PROPORTION, HOW HIGH SHOULD EACH PAGE BE?

4. MACDONALD'S HAMBURGERS WANTS TO PLACE AN AD IN THE INGHAM COUNTY NEWS. IF A TWO COLUMN AD IS 24 PICAS WIDE, USING THE REGULAR OBLONG, WHAT WOULD BE A PLEASING DEPTH?

5. IF A COVER IS TO BE 5 1/2" WIDE, USING THE REGULAR OBLONG WHAT WOULD THE DEPTH BE?

6. A CUSTOMER WANTS A WELL-PROPORTIONED BOOKLET AND GIVES THE PRINTER THE FOLLOWING FIVE SIZES FROM WHICH TO CHOOSE: 6" X 9", 6" X 10", 6" X 12", 6" X 15" AND 6" X 7 1/2". USING THE PROPORTION FOR THE GOLDEN OBLONG, WHICH WOULD BE THE BEST SIZE?

ANSWERS

1. SIX INCHES
2. EIGHT INCHES
3. EIGHTEEN INCHES
4. THIRTY-SIX PICAS
5. EIGHT AND 1/4"
6. 6" X 10"

graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 005
module: 1401 07 005 3 **date:** JUNE 1977 **level:** III

skill title: SHAPE HARMONY: TYPE IMAGE TO PAGE SHAPE

developed & written by: GLEN PETTIT AND NANCY LOMBARDI

visuals by: BRUCE BENNETT

WORD GUIDE

LAYOUT - A DRAWING OR SKETCH OF THE DESIGN FOR A PROPOSED PRINTED PIECE.

COPY - ANY MATERIAL (TYPEWRITTEN MANUSCRIPT, PICTURES, ARTWORK, ECT.) TO BE USED IN FINAL PRINTED PIECE.

TYPE SPECIMEN BOOK - A BOOK CONTAINING SAMPLES OF DIFFERENT TYPE-STYLES AND SIZES.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO SELECT AND LAYOUT TYPE IN AN ARRANGEMENT THAT BEST ACHIEVES A SENSE OF BALANCE AND UNITY WITHIN A SPECIFIC PAGE SHAPE.

IN ORDER TO DO THIS YOU WILL NEED:

- A DRAWING TABLE
- A SQUARE
- METAL RULER
- PLASTIC TRIANGLE
- TAPE
- 8½" X 11" BOND PAPER
- A TYPE SPECIMEN BOOK
- PENCILS:
  - LIGHT BLUE
  - RED
  - HARD (4H)
  - SOFT (B)
- COPY:
  - PAGE DIMENSIONS (SHAPE)

WE WILL KNOW YOU CAN DO IT WHEN:

THE TYPE STYLE AND SIZES YOU SELECT ARE ARRANGED IN A WELL-BALANCED AND PLEASING, EASY-TO-READ MANNER WITHIN THE SPECIFIED PAGE SHAPE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

HARMONIZE - AGREE, BLEND EASILY WITH

[redacted]ORMATION

WHEN TYPE IS ARRA[redacted] A PAGE, IT SHOULD HARMONIZE WITH THE SHAPE OF THE PAGE. A[redacted] OF TYPE ON A NARROW PAGE IS NOT PLEASING BECAUSE THERE [redacted]LATIONSHIP BETWEEN TYPE-STYLE AND PAGE SHAPE. FIGURE [redacted] AN EXAMPLE OF POOR SHAPE HARMONY; THE SHAPE OF THE TYPE[redacted]TOO WIDE FOR THE PAGE SHAPE AND THEREFORE, DOES NOT LOO[redacted] OR PLEASING.

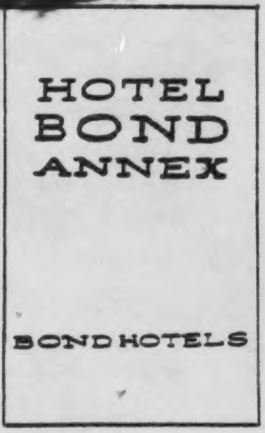

HOTEL
BOND
ANNEX
BOND HOTELS

fig.1

GENERALLY, CONDENSED TYPE LOOKS BEST WITH A NARROW PAGE SHAPE (FIGURE 2), AND EXTEND TYPE IS BEST WITH A WIDE PAGE SHAPE (FIGURE 3). FOR THE AVERAGE KIND OF PRINTED PIECE, TYPE-STYLES OF ORDINARY WIDTH ARE USUALLY MOST DESIREABLE.

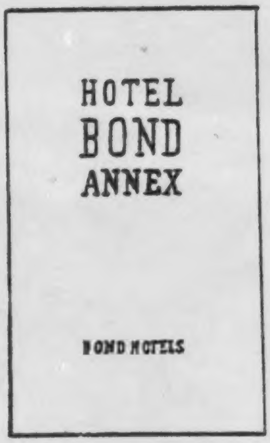

HOTEL
BOND
ANNEX
BOND HOTELS

fig 2

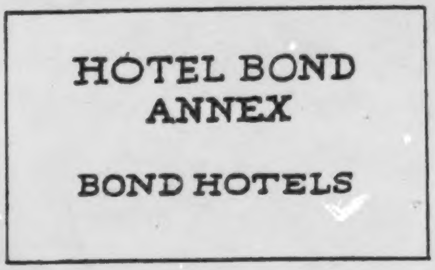

HOTEL BOND
ANNEX
BOND HOTELS

fig.3

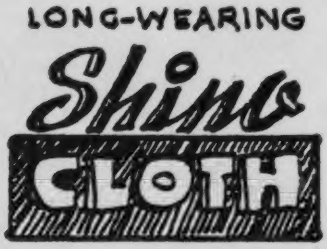
IN SUMMARY: THE SHAPE OF THE PAGE SHOULD DETERMINE THE SHAPE AND STYLE OF THE TYPE-FACE SELECTED.

WORD GUIDE

PHRASES - GROUP OF WORDS. I. E. "LONG-LASTING".

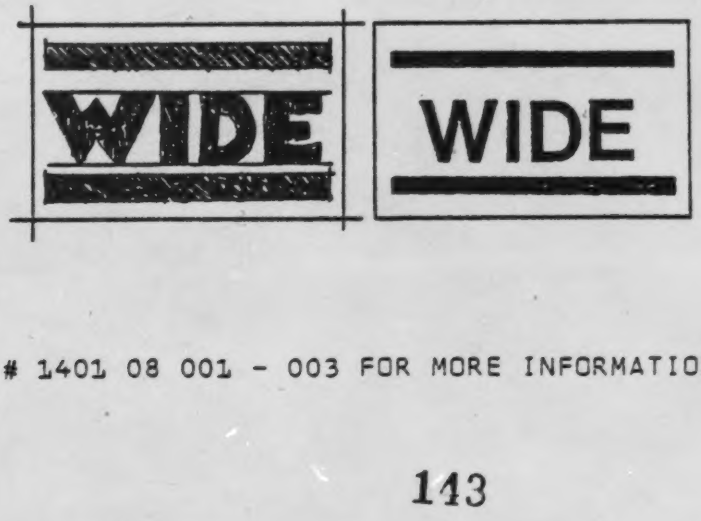
INFORMATION

WHEN DECIDING WHICH WORDS YOU WANT LARGER AND WHICH SMALLER, KEEP IN MIND THAT THE MOST IMPORTANT WORDS OR PHRASES SHOULD BE LARGER AND THE LEAST IMPORTANT SMALLER (FIGURE 4).



THE NAME OF A PRODUCT, THE CONTENTS OF A LABEL OR THE TITLE OF A BOOK ARE USUALLY MORE IMPORTANT THAN THE MANUFACTURER, THE CITY IN WHICH IT WAS MADE OR THE PUBLISHER.

WHEN WORKING A LAYOUT, YOU SHOULD KEEP THE LETTERING SIMILAR TO THE STYLE AND SIZE OF THE TYPE-FACE YOU HAVE SELECTED. ONE OF THE PURPOSES OF A LAYOUT IS TO SAVE TIME IN THE COMPOSING ROOM. IF THE LAYOUT IS TO SAVE TIME, IT MUST LOOK AS SIMILAR AS POSSIBLE TO THE FINAL PRINTED PIECE. THEREFORE, ACCURACY IS IMPORTANT. DO NOT SKETCH A WIDE TYPE-FACE WHEN YOU HAVE SELECTED AN ORDINARY TYPE-FACE FOR THE FINAL PRINTED PAGE.



READ MODULES # 1401 08 001 - 003 FOR MORE INFORMATION ABOUT TYPE SETTING.

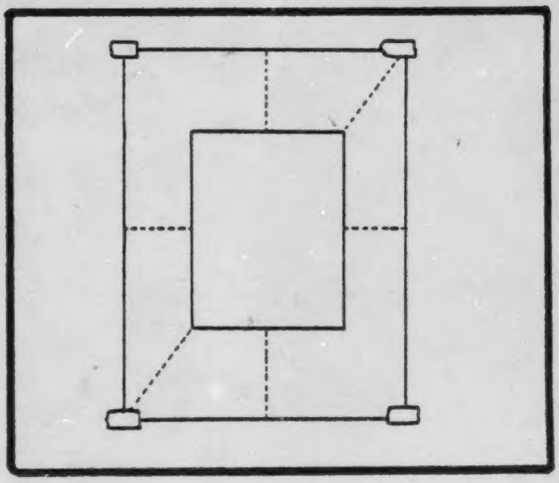
WORD GUIDE

THUMBNAIL SKETCHES - FIRST STEP IN PREPARATION OF A PRINTED PRODUCT. THERE ARE SMALL SKETCHES WITH ALMOST NO DETAIL, ELEMENT AREAS ARE SIMPLY SKETCHED IN. SIZE IS VERY SMALL BUT ALWAYS PROPORTIONAL TO THE ACTUAL SIZE. USUALLY AT LEAST SIX ARE MADE FOR EACH JOB.

JOB STEPS

1. TAPE THE PAPER SQUARELY TO THE TABLE.

2. DRAW YOUR HORIZONTAL AND VERTICAL CENTERING LINES.



3. USING THE REGULAR OBLONG TO DETERMINE THE WIDTH, KEEP THE HEIGHT OF THIS COVER AT 6". CENTER EXACTLY THE DRAWN PAGE SIZE FOR THE COVER.

4. YOUR LAYOUT WILL INCLUDE:

INSTRUCTION MANUAL
CACC
MASON, MICHIGAN

YOU CAN CHOOSE FROM ANY ONE OF THE FOLLOWING FIVE TITLES:

A.	HEADLINER	MODEL 820
B.	AB DICK OFFSET	MODEL 350
C.	PLATEMAKER	PULSED-XENON
D.	MULTILITH 1250	OFFSET PRESS
E.	HEIDELBERG	10 X 15 PLATEN PRESS

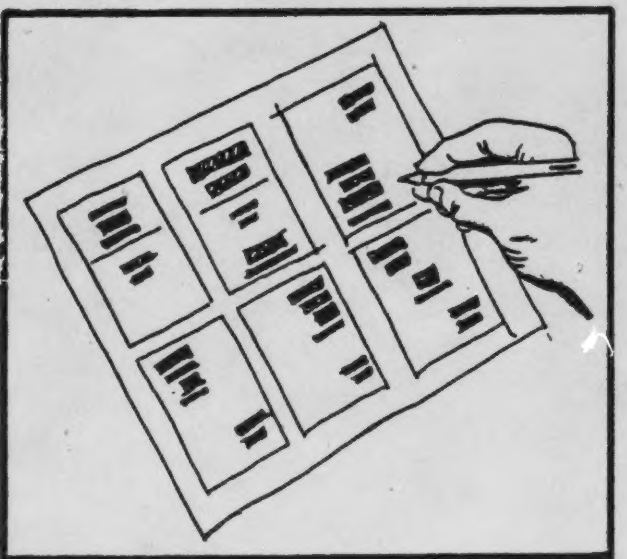
WORD GUIDE

ROUGH LAYOUT - WHEN THE MOST PLEASING THUMBNAIL SKETCH IS CHOSEN, IT IS REFINED INTO AN ACTUAL SIZE ROUGH LAYOUT. THIS IS MORE ACCURATE IN SIZE AND LOCATION OF ALL MATERIAL. LARGE TYPE IS LETTERED IN SMALL TYPE AND TEXT IS ONLY SHOWN IN LIGHT SHADED AREAS. PICTURES ARE ROUGHLY OUTLINED IN THE EXACT SIZE AND POSITION.

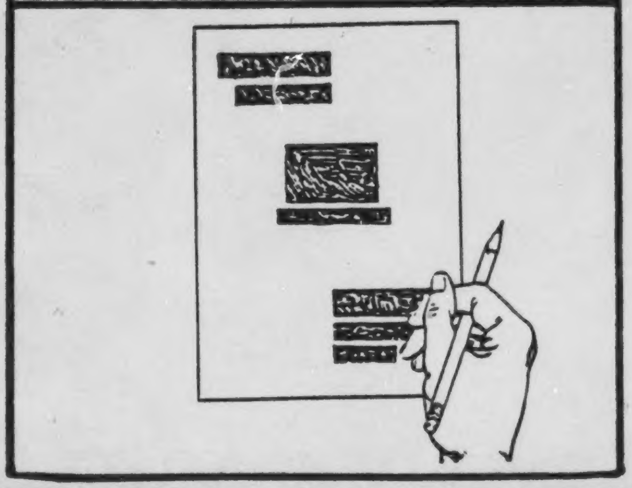
COMPREHENSIVE LAYOUT - BASIC DRAWING EQUIPMENT MUST BE USED TO PRODUCE THIS FINAL LAYOUT OR "BLUEPRINT" FOR THE JOB. EXTREME ACCURACY IS NECESSARY TO TRULY REPRESENT WHAT THE FINAL PRINTING WILL LOOK LIKE. IT IS ACTUAL SIZE ON LARGER PAPER TO PROVIDE ROOM FOR WRITING "SPECS" AND INSTRUCTIONS. ALL LINES ARE SHOWN THEIR EXACT LENGTH AND SIZE. TEXT AND VERY SMALL TYPE IS SHADED IN. ALL OTHER TYPE IS LETTERED IN. PICTURES ARE IN DETAIL AND EXACT POSITION AND THE LAYOUT IS ALWAYS PROTECTED.

JOB STEPS

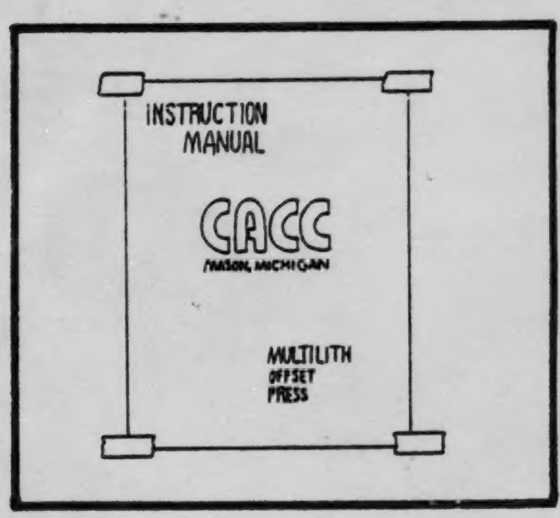
5. MAKE SEVERAL THUMBNAIL SKETCHES TO EXPLORE MANY LAYOUT POSSIBILITIES. DO NOT WRITE THE WORDS IN YOUR THUMBNAIL SKETCHES. SHADE IN THE ELEMENT AREAS WHERE THE WORDS BELONG.



6. SELECT THE BEST THUMBNAIL SKETCH AND ON SCRAP PAPER, REFINE IT INTO AN ACTUAL SIZE ROUGH LAYOUT. SHADE IN THE WORDS TO APPROXIMATELY THE SAME SIZE AND SHAPE.



JOB STEPS

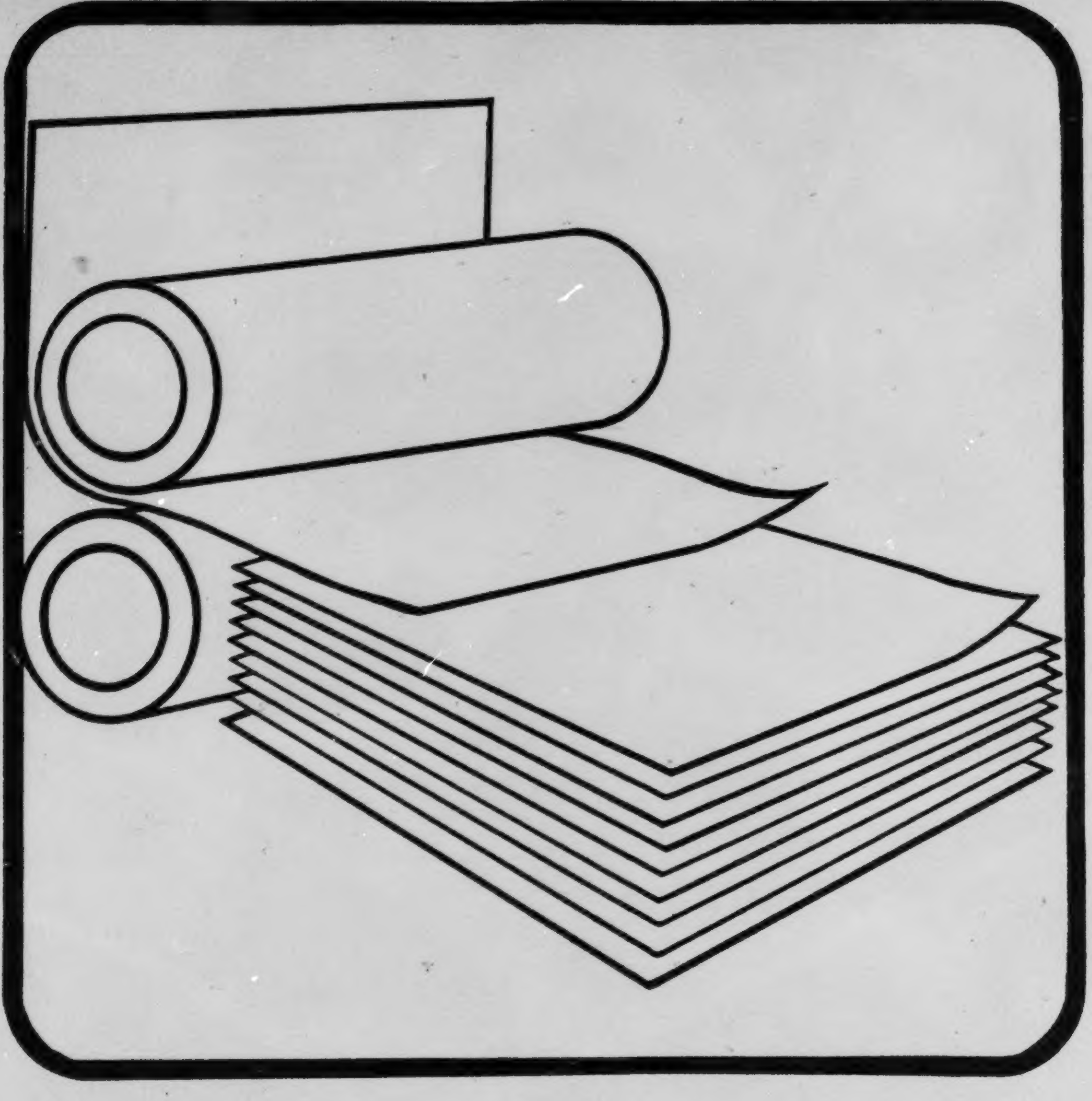

INSTRUCTION
MANUAL
CACC
MASON, MICHIGAN
MULTILITH
OFFSET
PRESS

7. NOW MAKE YOUR FINAL COMPREHENSIVE LAYOUT FROM THE ROUGH LAYOUT. BUILD YOUR STICK LETTERS (AS YOU HAVE BEEN DOING). BE SURE YOU KEEP YOUR SHAPES AND GROUPS IN HARMONY WITH THE PAGE SIZE.

8. WHEN COMPLETE, CUT A TISSUE OVERLAY AND TAPE IN PLACE. INDICATE THE SIZE TYPE YOU WOULD SUGGEST (RED PENCIL. ON THE RIGHT OF THE LAYOUT).

9. SECURE YOUR AREA.

10. HAVE THE INSTRUCTOR CHECK AND EVALUATE THIS (AND THE LAST) MOD, AND GIVE YOU CONSTRUCTIVE CRITICISM ON AREAS IN WHICH YOU CAN IMPROVE.



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 006
module: 1401 07 006 3 **date:** JULY 1977 **level:** III

skill title: ARRANGEMENT AND BALANCE OF VARIOUS ELEMENTS IN GRAPHIC ARTS DESIGN AND LAYOUT

developed & written by: GLEN PETTIT AND NANCY LOMBARDI

visuals by:

WORD GUIDE

ELEMENTS - ANY FURNISHED MATERIAL (TYPEWRITTEN MATERIAL, PHOTOS, ARTWORK, ETC.) TO BE INCLUDED IN AN ADVERTISEMENT (ALSO CALLED "COPY").

LIGHT TABLE - USUALLY A PIECE OF FROSTED GLASS OVER FLUORESCENT TUBES.

PICAS - PRINTER'S UNIT OF MEASUREMENT (APPROXIMATELY SIX PICAS TO AN INCH).

COMPREHENSIVE L/O - THE FINAL LAYOUT OR "BLUEPRINT" OF THE PRINTED PIECE - MUST BE EXACTLY TO SIZE SPECIFIED.

EFFECT - CAUSE, CREATE, PRODUCE.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO ACHIEVE GOOD PROPORTION, CONTROL DIMENSIONS AND CORRECTLY ARRANGE THE VARIOUS ELEMENTS REQUIRED TO PRODUCE AN ATTRACTIVE, EYE-CATCHING AND WELL-BALANCED ADVERTISEMENT.

AND IN ORDER TO DO THIS YOU WILL NEED:

A DRAWING TABLE
A LIGHT TABLE AND SQUARE
PLASTIC TRIANGLE
METAL RULER WITH PICAS AND INCHES
TYPE SPECIMEN BOOK
TAPE

PENCILS: 1 LIGHT BLUE
1 RED
1 HARD (4H)
1 SOFT (B)
SCRAP PAPER
32# LEDGER PAPER

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR COMPREHENSIVE LAYOUT IS COMMERCIALLY ACCEPTABLE - THAT IS, IT IS CLEAR, CONCISE, ATTRACTIVE AND WELL-BALANCED AND WILL EFFECT THE DESIRED "CLIENT" RESPONSE.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

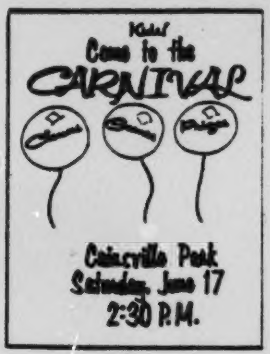
REJECT - REFUSE TO USE OR ACCEPT, TO DISCARD.

CONCISE - BRIEF, SHORT.

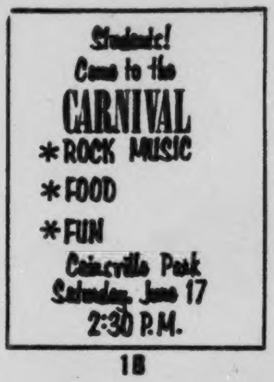
INFORMATION

A GEOGRAPHICALLY COMMUNICATED MESSAGE THAT IS TO FULFILL A SPECIFIC NEED AND ACCOMPLISH A SPECIFIC PURPOSE REQUIRES CAREFUL PLANNING AND PREPARATION. THE THOUGHTFUL APPROACH TO COMMUNICATION IS CALLED: ANALYZING THE MESSAGE. FACTORS TO CONSIDER IN THIS ANALYSIS INCLUDE: THE AGE, SEX, SOCIAL STATUS, ECONOMIC LEVEL, PERSONALITY, INTELLIGENCE, READING ABILITY, ATTITUDE AND INTEREST OF YOUR AUDIENCE.

FOR EXAMPLE: A MESSAGE DISTRIBUTED TO ELEMENTARY SCHOOL CHILDREN MUST BE PREPARED FOR AN ELEMENTARY SCHOOL CHILD'S LEVEL. (1A) THE SAME MESSAGE, WHEN DESIGNED FOR DISTRIBUTION TO AN OLDER GROUP (LIKE HIGH SCHOOL STUDENTS) MAY APPEAR ENTIRELY DIFFERENT. (1B)

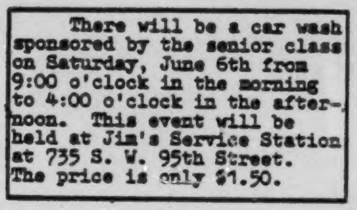


1A



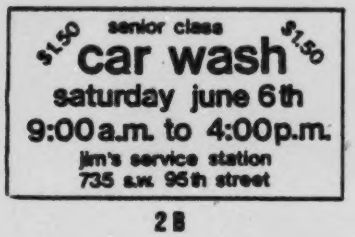
1B

THE MESSAGE ITSELF MUST ALSO BE CAREFULLY ANALYZED IN TERMS OF CONTENT. IN THIS AGE OF FAST-PACED ACTIVITY, PEOPLE OFTEN REJECT LENGTHY MESSAGES. (2A) THEREFORE, MESSAGES SHOULD BE CONCISE, COMPLETE, AND TO THE POINT. CAREFUL ANALYSIS OF THE FOLLOWING ELEMENTS IS IMPORTANT: CONTENT, WORDING, COLOR, SHAPE, SIZE AND TYPE STYLES. (2B) (IN A FEW DAYS WITH MODULE #1401 07 021, YOU WILL LEARN ABOUT COLORS AND THEIR PSYCHOLOGICAL RELATIONSHIPS TO GRAPHICS.)



There will be a car wash sponsored by the senior class on Saturday, June 6th from 9:00 o'clock in the morning to 4:00 o'clock in the afternoon. This event will be held at Jim's Service Station at 735 S. W. 95th Street. The price is only $1.50.

2A



$1.50 senior class $1.50
car wash
saturday june 6th
9:00 a.m. to 4:00 p.m.
jim's service station
735 s.w. 95th street

2B

YOU MUST ALSO ANALYZE OTHER ELEMENTS SUCH AS: COST, QUANTITY AND QUALITY OF THE PRINTED MESSAGE, "IMAGE GENERATION" METHODS, PRODUCTION, BINDING, FINISHING, PACKAGING, AND PRODUCT DISTRIBUTION METHODS. ALL OF THESE FACTORS CAN ONLY BE CONSIDERED AFTER YOU COMPLETELY UNDERSTAND THE GRAPHICS AND VISUAL COMMUNICATIONS INDUSTRY.

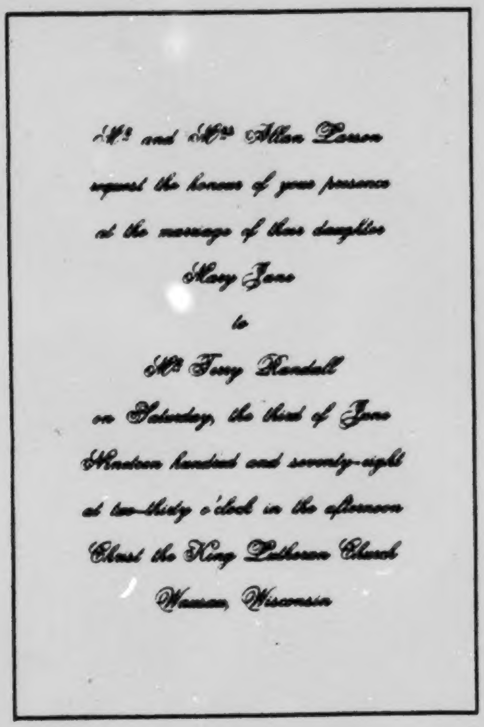
INFORMATION

DESIGN PRINCIPLES

WHEN A PRINTED COMMUNICATION IS BEING DESIGNED, THE DESIGN PRINCIPLES OF: BALANCE, CONTRAST, RHYTHM, PROPORTION AND UNITY SERVE NOT AS STRICT RULES BUT AS GUIDELINES. YOU MUST BLEND ALL OF THESE PRINCIPLES TOGETHER FOR A SUCCESSFUL MESSAGE PRESENTATION.

I. BALANCE

THERE ARE TWO TYPES OF BALANCE: FORMAL AND INFORMAL. FORMAL BALANCE IS ACHIEVED BY PLACING ALL THE ELEMENTS OF A LAYOUT ON THE VERTICAL CENTER OF THE PAGE. IF A VERTICAL LINE WERE DRAWN THROUGH THE EXACT CENTER OF THE PAGE, IT WOULD DIVIDE THE INDIVIDUAL MESSAGE ELEMENTS IN HALF. FORMAL BALANCE LAYOUTS ARE OFTEN USED BY FORMAL ORGANIZATIONS SUCH AS BANKS, PROFESSIONAL ASSOCIATIONS AND INSTITUTIONS, AND FOR EVENTS SUCH AS WEDDINGS. FORMAL BALANCE PROVIDES A SENSE OF DIGNITY, ORDERLINESS, STRENGTH AND SECURITY. (FIGURE 3)



Mr and Mrs Allan Larson
request the honour of your presence
at the marriage of their daughter
Mary Jane
to
Mr Terry Randall
on Saturday, the third of June
Nineteen hundred and seventy-eight
at two-thirty o'clock in the afternoon
Christ the King Lutheran Church
Wausau, Wisconsin

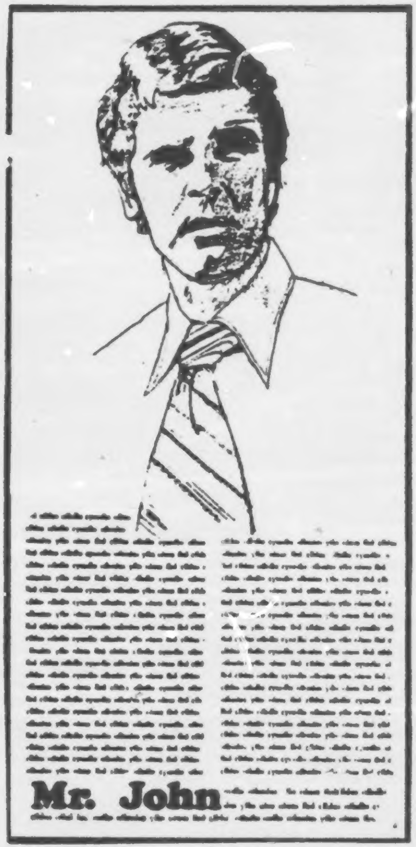
3

WORD GUIDE

EQUILIBRIUM - A BALANCE OF ALL ELEMENTS OR FORCES.

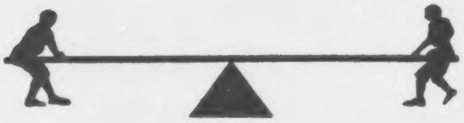
INFORMATION

INFORMAL BALANCE ALLOWS FOR MORE FLEXIBILITY IN THE PLACEMENT OF THE MESSAGE ELEMENTS ON THE LAYOUT. THE ELEMENTS ARE NOT SYMMETRICALLY CENTERED (EQUAL HALVES OF BALANCE), BUT MUST BE PLACED SO THAT A STATE OF EQUILIBRIUM DOES EXIST. (FIG. 4)

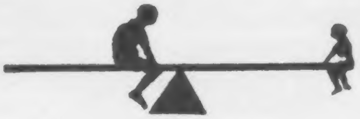


4

THE PRINCIPLES OF BALANCE ARE VERY SIMPLE BUT, IN SOME INFORMAL LAYOUTS, ARE VERY HARD TO APPLY. EXAMPLE: IMAGINE THAT THE OPTICAL CENTER IS THE POINT OF BALANCE ON A SEESAW. (FIGURE 5) IT SIMPLIFIES THE POSITIONING OF UNITS ON A PAGE SO THAT THEY BALANCE. IF TWO BOYS WHO WEIGH THE SAME SIT THE SAME DISTANCE FROM THE POINT OF BALANCE ON A SEESAW, THE SEESAW WILL BALANCE. (5A) IF A LARGE BOY TRIED TO BALANCE A SMALL BOY, HE WOULD HAVE TO MOVE CLOSER TO THE CENTER. (5B)



5A



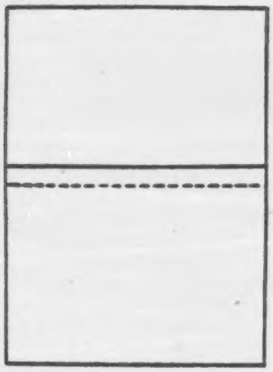
5B

WORD GUIDE

CUT - A PHOTO ENGRAVING OF ANY KIND.

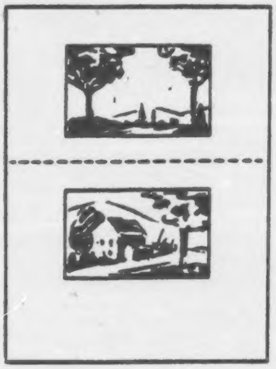
INFORMATION

TWO "CUTS" OR TWO GROUPS OF TYPE WHICH ARE ABOUT THE SAME SIZE SHOULD BE PLACED ABOUT THE SAME DISTANCE FROM THE OPTICAL CENTER. (FIGURE 6B) LIKEWISE, IF WE HAVE GROUPS OF TYPE OR CUTS OF UNEQUAL SIZE, THE LARGER UNIT SHOULD BE PLACED NEARER THE OPTICAL CENTER. (FIGURE 6C)



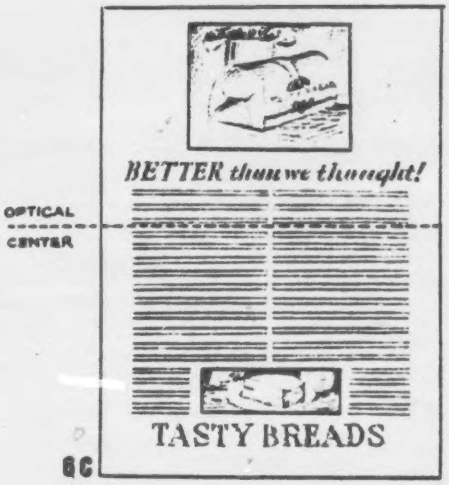
6A

This line is above the center but to the eye it appears to be in the center of the page. This is known as the Optical Center.



6B

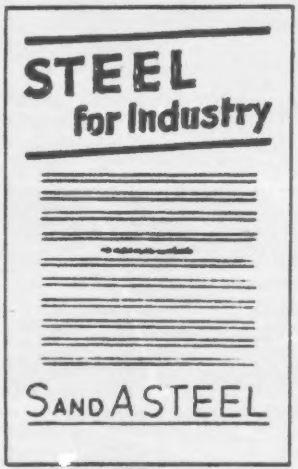
Just as two boys the same size should be the same distance from the center of a see-saw in order to balance—two cuts the same size should be the same distance from the optical center.


BETTER than we thought!
OPTICAL
CENTER
TASTY BREADS

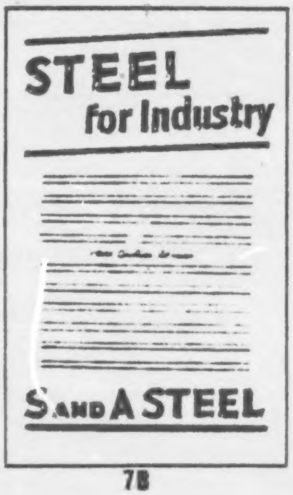
6C

THE BALANCE OF DARKS SHOULD ALSO BE CONSIDERED. A HEAVY BLACK AT THE TOP OF THE PAGE SHOULD BE BALANCED BY SOMETHING DARK (A CUT OR BOLD TYPE) NEAR THE BOTTOM. (FIGURE 7B)

Poor balance of darks. Dark above the optical center should be balanced by a dark unit below the optical center.


STEEL
for Industry
SANDA STEEL

7A


STEEL
for Industry
SANDA STEEL

7B

Darks balance. Notice that the large mass of dark is near the optical center and the small mass further away

WORD GUIDE

CONTRAST - DEGREE OF DIFFERENCE BETWEEN THINGS.

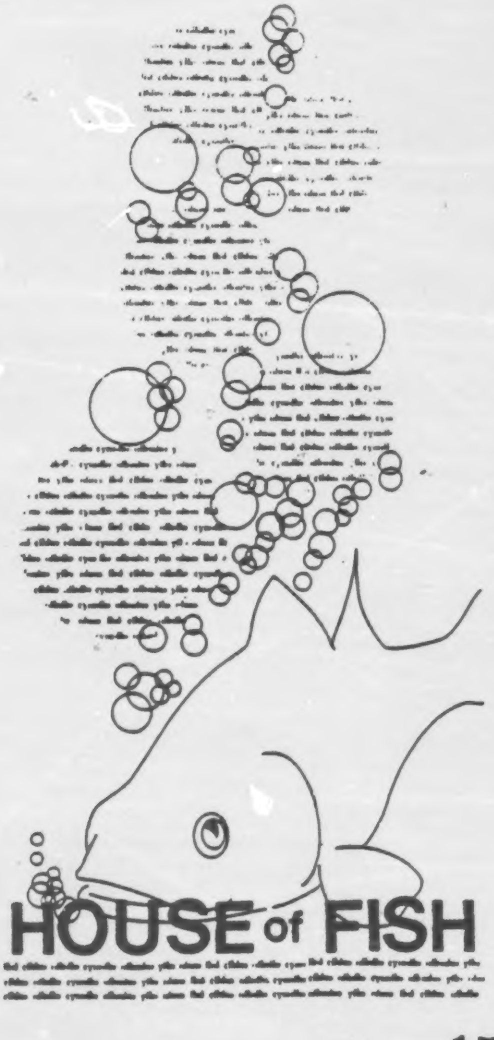
INFORMATION

II. CONTRAST

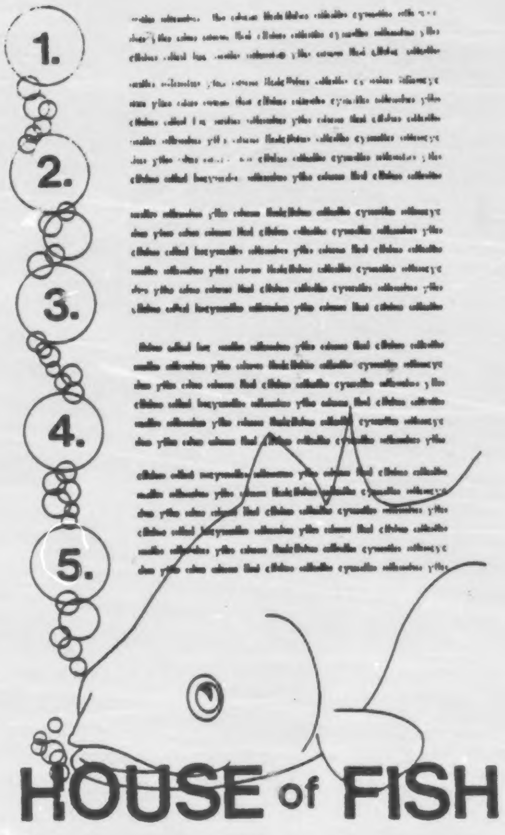
TO RELIEVE MONOTONY AND TO PROVIDE VARIETY THE DESIGN PRINCIPLE OF CONTRAST IS EMPLOYED. CONTRAST EMPHASIZES PORTIONS OF A PRINTED MESSAGE. THE USE OF UNDERSCORING, ITALIC TYPEFACES, BOLD TYPEFACES, LARGER TYPEFACES, COLOR, SCREEN TINTS AND REVERSE IMAGE-LETTERING ALL ARE EFFECTIVE MEANS OF PROVIDING CONTRAST.

III. RHYTHM

RHYTHM IS ASSOCIATED WITH EYE MOVEMENT. IT LEADS THE READER'S EYE IN THE DESIRED DIRECTION. NUMBERS MAY BE EMPLOYED TO GUIDE FROM ONE ELEMENT TO THE NEXT. (9B) POSITION AND SIZE OF THE ELEMENTS WILL ALSO MOVE THE EYE IN THE DESIRED DIRECTION. (9A)



9A



9B

INFORMATION

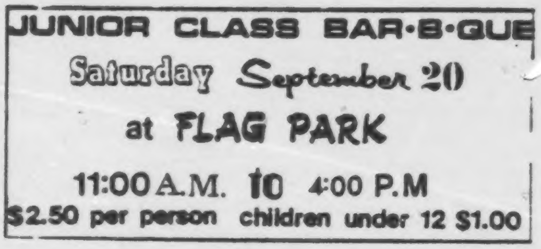
IV. PROPORTION

A SHEET SIZE WHICH HAS A GOOD PROPORTION IS THE "REGULAR OBLONG" (2:3). SINGLE ELEMENTS MUST BE PLACED ABOVE CENTER, ON THE "LINE OF GOLDEN PROPORTION" (3/8 DOWN).

V. UNITY

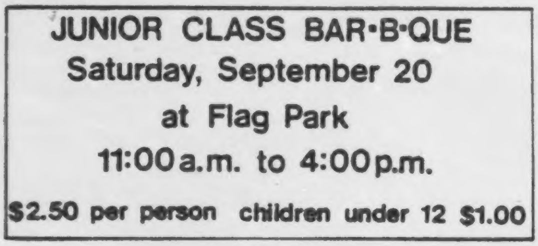
UNITY IS THE MOST IMPORTANT OF ALL THE PRINCIPLES OF DESIGN. IT IS THE QUALITY THAT HOLDS THE LAYOUT TOGETHER IN A HARMONIOUS DESIGN. UNITY IN A LAYOUT IS ACHIEVED BY REGULATING THE NUMBER OF TYPEFACES USED AND BY EMPLOYING SIMILARLY SHAPED ELEMENT-AREAS.

IF YOU USE SEVERAL DIFFERENT TYPE-STYLES IN A LAYOUT, THE LAYOUT BECOMES CONFUSING AND DISORGANIZED. (FIGURE 10A) THE LAYOUT IS MORE UNIFIED IF YOU USE NO MORE THAN TWO DIFFERENT TYPE-STYLES. (FIGURE 10B) IF YOU USE A VARIETY OF DIFFERENT SHAPES, YOUR LAYOUT MIGHT APPEAR POORLY PLANNED AND DISORGANIZED.



JUNIOR CLASS BAR·B·QUE
Saturday September 20
at FLAG PARK
11:00 A.M. to 4:00 P.M
$2.50 per person children under 12 $1.00

10 A



JUNIOR CLASS BAR·B·QUE
Saturday, September 20
at Flag Park
11:00 a.m. to 4:00 p.m.
$2.50 per person children under 12 $1.00

10 B

WORD GUIDE

DISPLAY HEAD - TYPESET LARGER THAN TEXT TO ATTRACT ATTENTION.

SIGNATURE - THE NAME AND ADDRESS OF A COMPANY. SMALL FIRMS MUST GIVE THE COMPLETE ADDRESS, LARGE CORPORATIONS LIKE IT & T, IBM OR GE NEED ONLY THEIR INITIALS. SOME COMPANIES USE JUST SYMBOLS (OR LOGO'S).

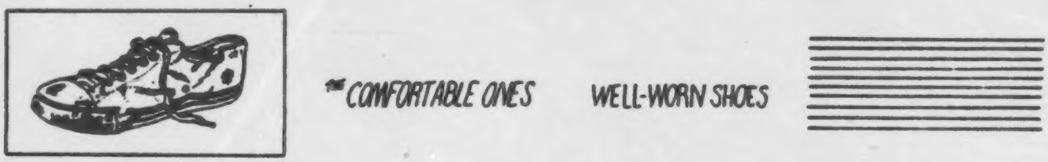
INFORMATION

FOR THIS MOD YOU ARE DESIGNING AN ADVERTISEMENT. ALL ADS MUST DO THE FOLLOWING FOUR THINGS:

(1) ATTRACT ATTENTION
(2) CREATE INTEREST
(3) CREATE A DESIRE
(4) TELL HOW TO SATISFY THE DESIRE

THE PRINTING OF ADVERTISING PIECES OFTEN COSTS THE ADVERTISER HUNDREDS OR THOUSANDS OF DOLLARS. THE PRODUCTION COST OF A SMALL FOLDER MAY BE SEVERAL HUNDRED DOLLARS WHILE MAGAZINE ADVERTISEMENTS COST THOUSANDS OF DOLLARS. FOR FULL-PAGE ADVERTISEMENT SPACE IN JUST ONE NATIONAL, WEEKLY MAGAZINE, THE ADVERTISER MUST PAY BETWEEN $5000 AND $50,000. THIS DOES NOT INCLUDE THE LAYOUT, ART WORK, TYPESETTING AND PLATE MAKING. THEREFORE, CONSIDERABLE THOUGHT SHOULD BE GIVEN THE ARRANGEMENT OF THE LAYOUT SO THAT IT WILL BRING RESULTS.

THE COPY OF A PRINTED PIECE MIGHT CONTAIN A "CUT" OR PICTURE (FIG. 11A), A DISPLAY HEAD (FIG. 11B), TEXT OR READING MATTER (FIG. 11C) AND A SIGNATURE AND LOCATION (FIG. 11D). THESE ARE THE FOUR SEPARATE ELEMENTS WITH WHICH THE LAYOUT MAN WORKS. WITH THESE FOUR ELEMENTS, HE MUST CREATE A SUCCESSFUL ARRANGEMENT - ONE WHICH WILL BRING RESULTS.



WORD GUIDE

SECURE - GET, BUY.

INFORMATION

IT IS NECESSARY TO USE A METHOD OR SYSTEM OF ARRANGING THE PRINTING. FIRST, YOU WANT TO ATTRACT THE READER'S ATTENTION. THEREFORE YOU SHOULD STUDY THE COPY AND SELECT ONE UNIT WHICH WILL SERVE THIS PURPOSE. USUALLY, BECAUSE MOST PEOPLE ARE INTERESTED IN PICTURES, WE USE THE "CUT" (FIG. 11A). IF YOU SELECT THE "CUT" TO ATTRACT ATTENTION, YOU SHOULD PLACE IT NEAR THE TOP OF THE PAGE BECAUSE MOST PEOPLE NATURALLY READ FROM TOP TO BOTTOM.

AFTER YOU HAVE THE READER'S ATTENTION YOU WANT TO HOLD HIS INTEREST. THEREFORE, SOMETHING FROM THE COPY SHOULD BE SELECTED WHICH WILL CREATE THIS INTEREST. THE "DISPLAY HEAD" IS A GOOD CHOICE (FIG. 11B). IF THE COPY CONTAINS SEVERAL DISPLAY LINES, THE LAYOUT MAN SELECTS THE LINE THAT WILL CREATE THE MOST INTEREST. THE EYE IS NATURALLY ATTRACTED TO A PICTURE SO THE SELECTED DISPLAY HEAD SHOULD BE PLACED NEAR THE CUT WHERE THE READER WILL BE SURE TO SEE IT. "SUB-HEADS" WILL HELP HOLD HIS INTEREST AS HE READS THROUGH THE ADVERTISEMENT.

AFTER THE READER HAS DEVELOPED INTEREST HE WILL WANT TO KNOW MORE ABOUT THE PRODUCT. THEREFORE, THAT BODY MATTER OR TEXT (FIG. 11C) SHOULD BE PLACED NEXT. THIS TEXT OR READING MATTER SHOULD CREATE A DESIRE. IF THE READER DESIRES TO PURCHASE THE PRODUCT, HE WILL WANT TO KNOW WHERE TO SECURE IT. TO PROVIDE THIS INFORMATION, YOU SHOULD PLACE THE NAME OF THE COMPANY, THE "SIGNATURE" (FIG. 11D) NEXT TO THE BODY.

NOW, USING THE ELEMENTS A, B, C AND D IN FIGURE 11, WE ACHIEVE THE FOUR OBJECTIVES OF A SUCCESSFUL AD:

(1) ATTRACT ATTENTION - A CUT (A)

(2) CREATE INTEREST - A DISPLAY HEAD (B)

(3) CREATE A DESIRE - TEXT OR READING MATTER (C)

(4) TELL HOW TO SATISFY THE DESIRE - THE SIGNATURE AND LOCATION (D)

WORD GUIDE

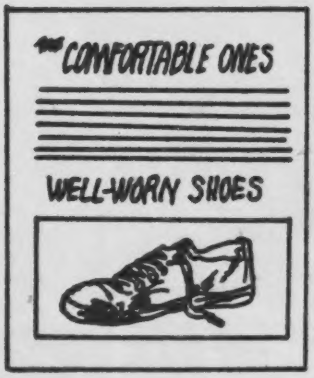
THUMBNAILS - SMALL SKETCHES WITH ALMOST NO DETAIL - ELEMENTS ARE MERELY SHADED IN - BUT ARE ALWAYS IN PROPORTION TO ACTUAL L/O SIZE.

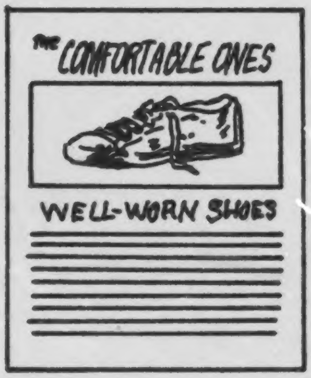
COMPOSITOR - TYPESETTER.

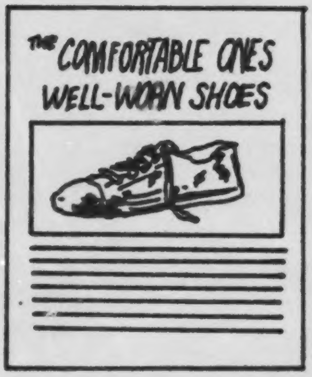
INFORMATION

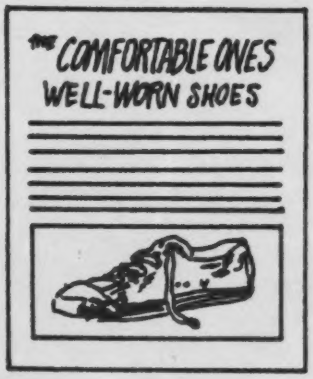
WHEN DESIGNING AN ADVERTISEMENT OR PRINTED PIECE THAT CONTAINS SEVERAL ELEMENTS, YOU SHOULD MAKE "THUMBNAILS" BEFORE DECIDING ON A FINISHED LAYOUT. SOMETIMES A DESIGNER OR LAYOUT MAN WILL MAKE AS MANY AS 20 THUMBNAILS BEFORE HE IS SATISFIED THAT HE HAS ACHIEVED THE MOST EFFECTIVE LAYOUT.

STILL USING FIGURE 11'S ELEMENTS AS AN EXAMPLE, THE FIRST STEP IN DESIGNING THE ADVERTISEMENT IS TO MAKE THE THUMBNAILS SUGGESTED BELOW. (NOTICE HOW THE POSITIONS OF THE ELEMENTS HAVE BEEN REARRANGED IN AN ATTEMPT TO FIND THE MOST PLEASING ARRANGEMENT.)


THE COMFORTABLE ONES
WELL-WORN SHOES


THE COMFORTABLE ONES
WELL-WORN SHOES


THE COMFORTABLE ONES
WELL-WORN SHOES


THE COMFORTABLE ONES
WELL-WORN SHOES

AFTER YOU'VE MADE THE THUMBNAILS YOU SHOULD STUDY THEM AND SELECT THE BEST ONE. THE FINISHED LAYOUT SHOULD THEN BE MADE PRESENTABLE FOR THE CUSTOMER. AFTER THE CUSTOMER ACCEPTS IT, THE COMPOSITOR MAY WORK FROM THIS SAME FINISHED LAYOUT OR FROM A TRACING OF IT.

WHEN WORKING THE FINISHED LAYOUT, YOU SHOULD LETTER ALL LARGE DISPLAY TYPE AND SUB-HEADS THE SAME SIZE AS THAT OF THE TYPE YOU ARE USING. THE TEXT MAY BE INDICATED BY LINES RULED OR SHADED AS SHOWN BELOW. THE CUTS MAY BE TRACED FROM PHOTOGRAPHS OR ARTWORK. USUALLY, THE SIGNATURE WILL BE LETTERED IN AND, IF IT IS SMALL, THE ADDRESS MAY BE SHADED IN LIKE TEXT.

JOB STEPS

1. YOUR ADVERTISEMENT MUST CONTAIN THE FOLLOWING:

SIZE: 24 PICAS BY 40 PICAS DEEP

DISPLAY HEAD: (CHOOSE ONLY ONE)

ENROLL NOW

LEARN A SKILL

PREPARE YOURSELF

CUT: 9 PICAS BY 15 PICAS DEEP

SUB-HEADS:

"GETTING STARTED IS HARD"

"VOCATIONAL TRAINING WHILE IN SCHOOL"

TEXT: USE AS MUCH ROOM FOR THE TEXT AS DESIRED. COPY WOULD BE WRITTEN AFTER THE LAYOUT IS COMPLETED. USE 10 PT. TYPE WITH 2 PT. LEADING.

SIGNATURE:

capital area career center

2. FIRST, USING BLACK PENCIL, PREPARE SIX TO TEN THUMBNAIL SKETCHES ON PLAIN PAPER APPROXIMATELY 6 X 10 PICAS IN SIZE. KEEP THE CUT PROPORTIONAL. LETTER IN THE DISPLAY HEAD ONLY (THE SUB-HEADS WILL BE IN DARK PENCIL AND THE TEXT IN LIGHT SHADED PENCIL). BE SURE TO INCLUDE ALL FIVE ELEMENTS:

A. DISPLAY HEAD

B. CUT

C. SUB-HEAD #1, PLUS TEXT

D. SUB-HEAD #2, PLUS TEXT

E. SIGNATURE, INCLUDING ADDRESS

JOB STEPS

3. SELECT ONE THUMBNAIL THAT HAS THE BEST BALANCE AND ARRANGEMENT AND THEN CONSTRUCT A ROUGH LAYOUT.

   NOTE: IT IS NOT NECESSARY TO USE A T-SQUARE AND ANGLE BUT IT HELPS.

   THIS ROUGH WILL BE IN SOME DETAIL, SO YOU SHOULD ALSO WRITE IN THE SUB-HEADS. BE FAIRLY ACCURATE IN POSITIONING. YOU MAY SELECT ANY TYPE STYLE YOU WISH FROM THE TYPE SPECIMEN BOOK.

4. WHEN YOU ARE SATISFIED WITH THE ROUGH AND HAVE MADE ANY LAST MINUTE CHANGES OR CORRECTIONS, YOU CAN START THE FINAL COMPREHENSIVE LAYOUT:

   A. TAPE THE 8 1/2" X 11" 32# WHITE LEDGER PAPER SQUARELY TO THE LIGHT TABLE (NEAR THE T-SQUARE HEAD, LEFT). DRAW YOUR TWO CENTERING LINES.
   B. DRAW THE OUTSIDE OF THE 24 X 40 PICA ADVERTISEMENT (24 IS THE WIDTH), CENTERED ON THE LAYOUT SHEET. DRAW ALL GUIDE LINES, INSIDE MARGIN LINES AND TEMPORARY LINES WITH BLUE PENCIL ONLY. THE LAYOUT IS ROUGHED IN WITH A HARD PENCIL AND FILLED IN (SHADINGS) WITH A SOFT BLACK PENCIL.

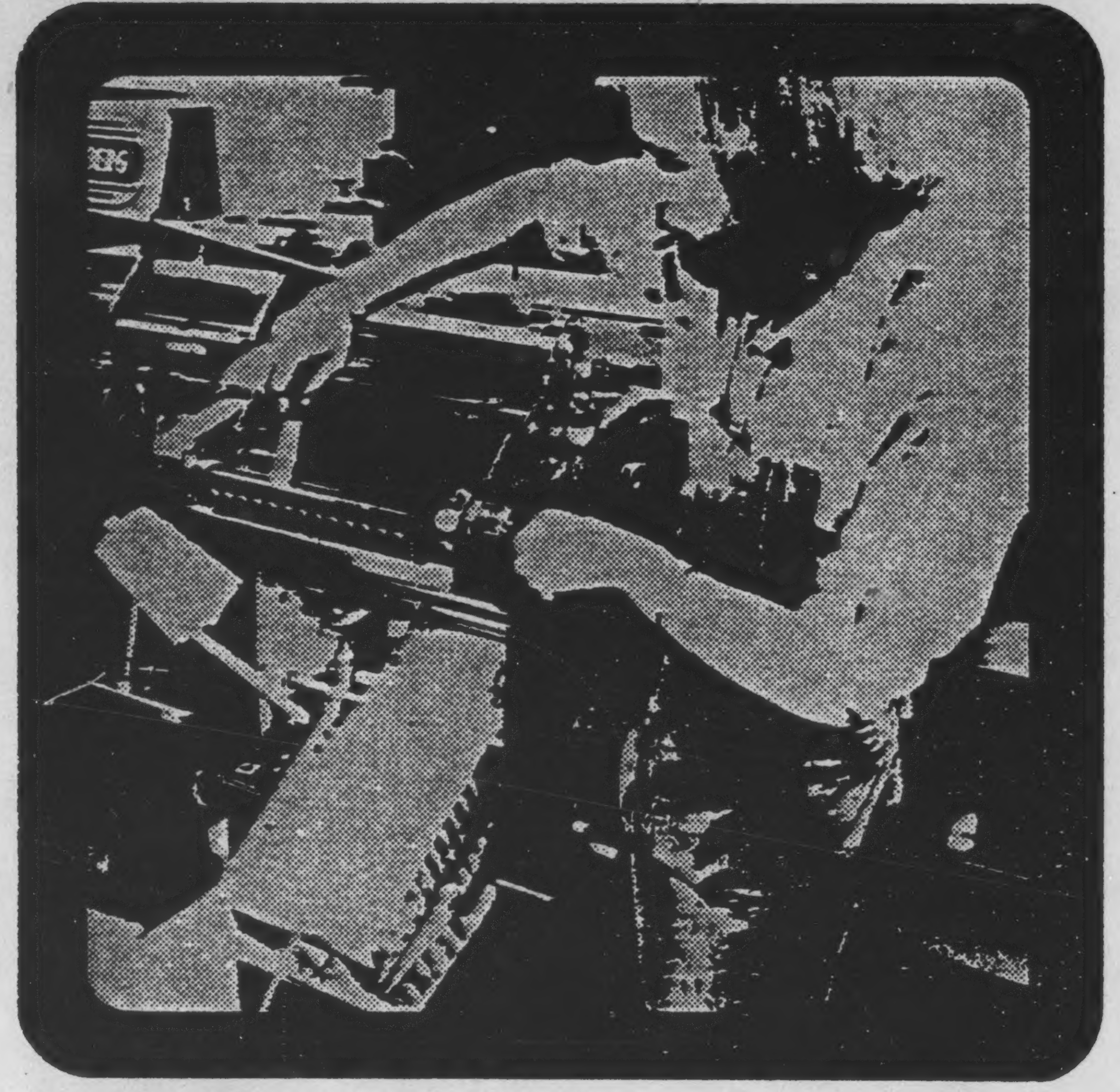
5. MAKE YOUR FINAL COMPREHENSIVE LAYOUT. BE SURE YOU DRAW THE ELEMENTS AS ACCURATELY AS POSSIBLE.

6. COVER WITH A TISSUE OVERLAY.

7. NAME THE STYLE TYPE YOU'VE USED AND THE SIZE. IN RED PENCIL, ON THE RIGHT SIDE, INDICATE THE SIZE, LEADING AND LENGTH OF LINES FOR THE TEXT TYPE.

8. SECURE YOUR AREA.

9. HAVE THE INSTRUCTOR EVALUATE YOUR WORK. GO ON WITH THE NEXT MODULE IN THIS LAYOUT AND DESIGN SERIES, #1401 07 014 "TITLE PAGES".



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 007

module: 1401 07 007 3 **date:** 6/77 **level:** III

skill title: SINGLE AND BOOK PAGE MARGINS

developed & written by: GLEN PETTIT & NANCY LOMBARDI

visuals by: NANCY LOMBARDI

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DETERMINE THE FOUR-PAGE MARGINS IN A BOOK.

IN ORDER TO DO THIS YOU WILL NEED:

BASIC LAYOUT AND DESIGN EQUIPMENT

SIZES OF TWO BOOK PAGES

WE WILL KNOW YOU CAN DO IT WHEN:

YOU PRODUCE PLEASING AND ATTRACTIVE MARGIN ARRANGEMENT WHICH WILL CONFORM TO THE BOOK INDUSTRY'S STANDARDS.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

UNIFORM - EQUAL ON ALL SIDES

NARROW - CLOSE, TIGHT

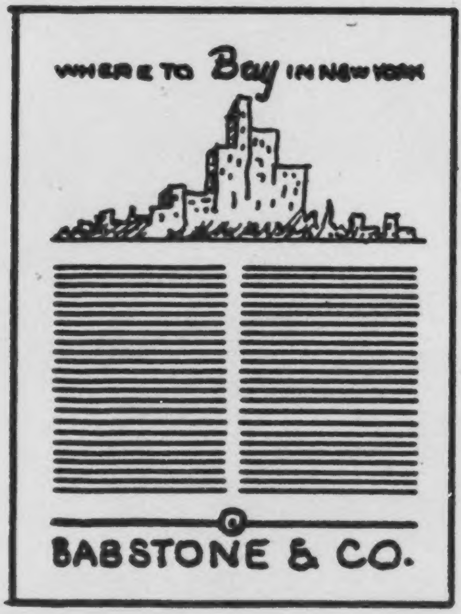
VARY - DIFFER

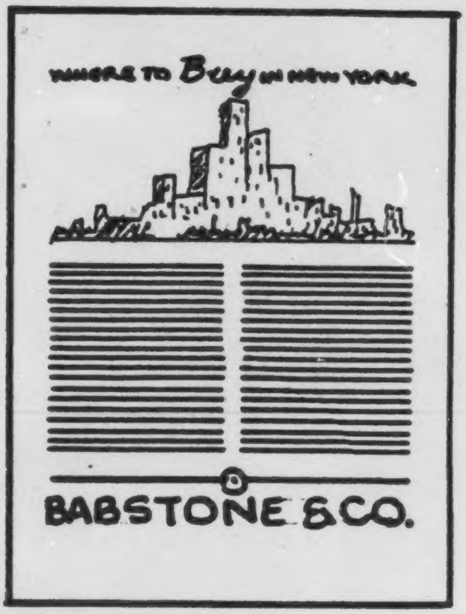
INFORMATION

SINGLE PAGE MARGINS:

THE LAYOUT PERSON SHOULD ALWAYS GIVE CAREFUL CONSIDERATION TO THE WHITE SPACE, OR MARGINS, AROUND A PRINTED PAGE. THE AMOUNT OF MARGINAL SPACE IS DETERMINED BY THE ARRANGEMENT OF THE PAGE. A PAGE CONTAINING A LOT OF COPY WOULD HAVE TO BE SET IN A SMALL SIZE TYPE AND THE MARGINS SHOULD BE NARROW. IF THE MARGINAL SPACE WAS WIDE, IT WOULD MAKE THE SMALL TYPE APPEAR CROWDED. A PAGE SET IN A LARGE SIZE TYPE, ARRANGED WITH CONSIDERABLE WHITE SPACE, WOULD REQUIRE WIDE MARGINS. REMEMBER: A PAGE THAT APPEARS CROWDED SHOULD HAVE NARROW MARGINS AND AN OPEN PAGE SHOULD HAVE WIDE MARGINS.

THE WHITE MARGIN SPACE AROUND A PAGE SHOULD NOT BE THE SAME ON ALL FOUR SIDES, BUT SHOULD VARY. THE MOST PLEASING ARRANGEMENT FOR SINGLE PAGE MARGINS IS THAT IN WHICH BOTH SIDES ARE THE SAME AND BOTH ARE NARROW. THE TOP SHOULD BE A LITTLE WIDER AND THE FOOT (BOTTOM) THE WIDEST.


WHERE TO Buy IN NEW YORK
BABSTONE & CO.

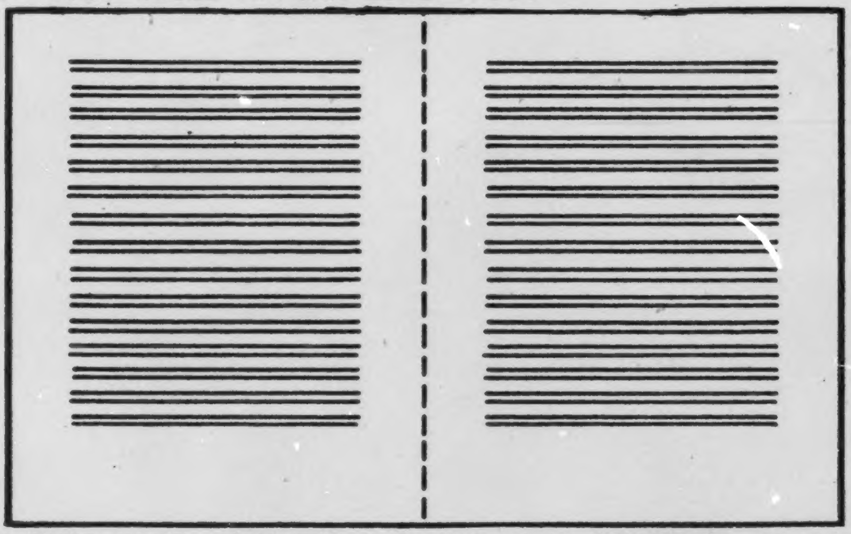

WHERE TO Buy IN NEW YORK
BABSTONE & CO.

INFORMATION

THE BOTTOM MARGIN ON ALL PRINTED MATTER SHOULD BE WIDEST BECAUSE THE HUMAN EYE SEES THE CENTER OF THE PAGE (THE OPTICAL CENTER) ABOVE THE ACTUAL MEASURED CENTER. IF WE BALANCE THE TYPE PAGE ON THE OPTICAL CENTER LINE, THE BOTTOM MARGIN WILL BE WIDER THAN THE TOP AND TO THE READER THE TYPE WILL APPEAR CENTERED.

BOOK MARGINS:

WHEN A SHEET OF PAPER IS FOLDED, THE CREASE DIVIDES IT INTO TWO FACING PAGES (AS IN BOOKS). IF WE FOLLOW THE METHOD JUST DESCRIBED FOR LAYING OUT SINGLE PAGE MARGINS, THE TWO FACING PAGES WOULD APPEAR LIKE THIS:



IN THIS CASE, THE TWO MARGINS JOIN TOGETHER AT THE FOLD TO FORM A WIDE BAND OF WHITE LARGER THAN ANY OF THE REMAINING MARGINS. THIS SEPARATES THE TWO GROUPS OF TYPE SO THAT THEY SEEM TO HAVE NOTHING IN COMMON. FOR THIS REASON, WE CANNOT USE THE SINGLE PAGE MARGIN RULE IN BOOKS.

THE MARGINS IN THE ABOVE FIGURE COULD BE MADE MORE PLEASING IF THE TWO TYPE AREAS WERE BROUGHT CLOSER TOGETHER, TOWARD THE FOLD LINE. THERE IS NO ONE SET RULE THAT TELLS US HOW CLOSE TO BRING THE TYPE PAGES OR HOW TO PROPORTION THE MARGINS, BUT THERE IS A POPULAR METHOD THAT IS IN USE TO ESTABLISH THE MARGINAL SPACE IN BOOKS.

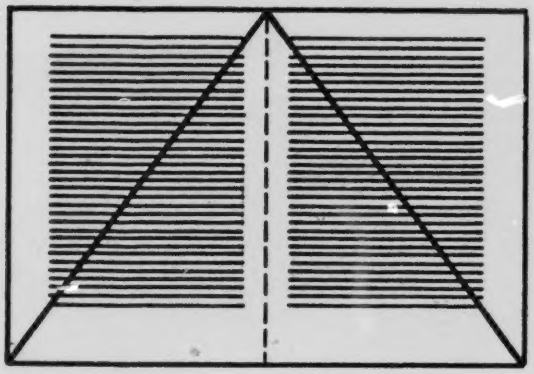
IN ALL PLEASING ARRANGEMENTS OF BOOK MARGINS THERE IS A PROGRESSION OF WIDTHS:

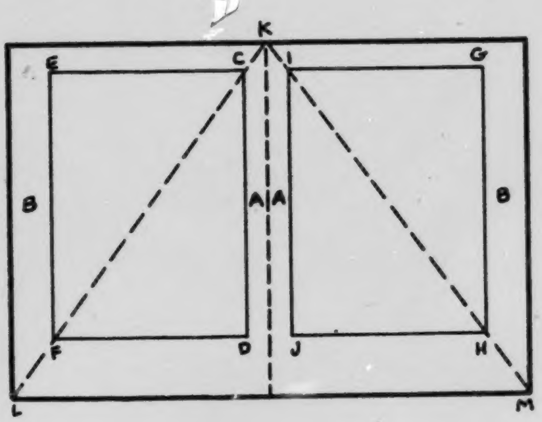
1. THE INNER MARGIN IS NARROWEST.
2. THE HEAD OR TOP MARGIN IS SLIGHTLY WIDER.
3. THE OUTSIDE MARGIN IS NEXT IN WIDTH.
4. THE BOTTOM OR FOOT MARGIN IS THE WIDEST.

INFORMATION

METHOD USED TO DETERMINE BOOK MARGINS:

1. AFTER CONSIDERING THE SIZE TYPE TO BE USED, SELECT AN APPROPRIATE WIDTH FOR THE OUTSIDE MARGIN (B).
2. MAKE THE MARGIN AT THE GUTTER (A) ONE HALF THAT ON THE OUTSIDE (B) AND DRAW VERTICAL LINES CD, EF, GH, AND IJ.
3. DRAW THE DIAGONAL LINES KL AND KM. (TOP FOLD LINE TO BOTTOM OUTSIDE CORNERS.)
4. THE TOP MARGIN WILL BE LOCATED WHERE THE DIAGONAL LINES CROSS THE VERTICAL LINES AT C AND I. DRAW THE TOP MARGIN LINES EC AND IG.
5. THE BOTTOM MARGIN WILL BE LOCATED WHERE THE DIAGONAL CROSSES AT F AND H. DRAW THE MARGIN LINES FD AND JH.
6. THE MARGIN WILL THEREFORE APPEAR (AS IN FIGURE 3) WITH THE INSIDE NARROWEST, TOP A LITTLE WIDER, OUTSIDE STILL WIDER AND BOTTOM WIDEST.

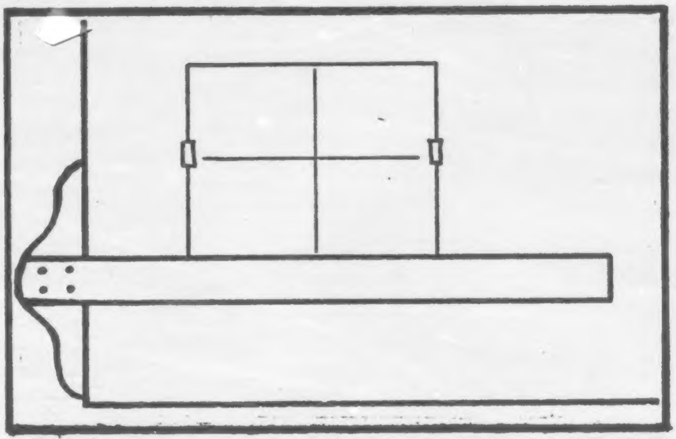




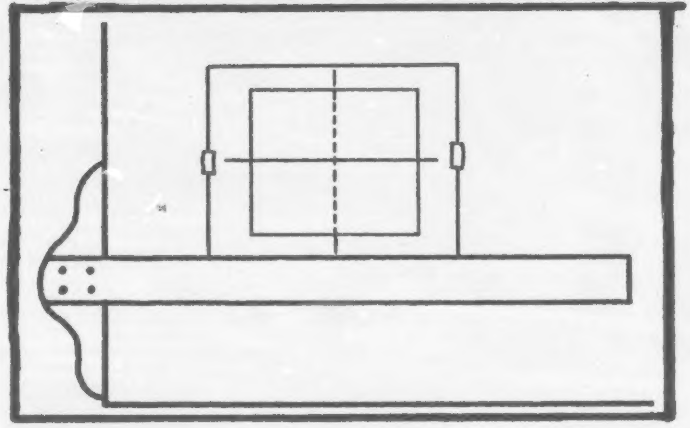
THERE ARE MANY OTHER METHODS, BUT THE ABOVE DIAGONAL METHOD IS EASIEST. RECENTLY, SINCE 1971, THERE HAS BEEN A TREND TO REDUCE OR CROWD THE MARGINS TO SAVE PAPER. FOR YOUR WORK, WE'LL USE THE TRADITIONAL DIAGONAL METHOD DESCRIBED ABOVE.

JOB STEPS

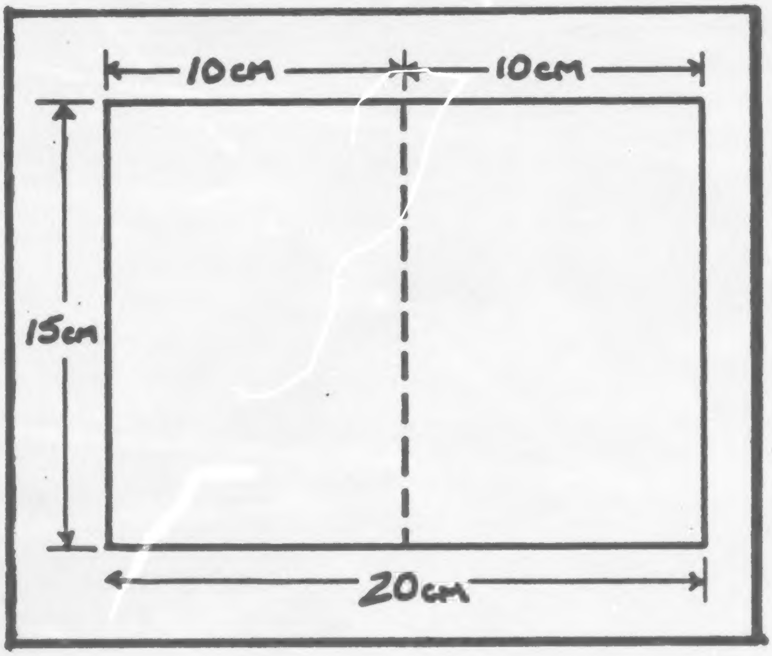
1. TAPE THE PAPER TO THE TABLE WITH THE 11" RUNNING WIDTHWISE. DRAW YOUR CENTERING LINES.



2. DRAW TWO BOOK PAGES FACING (PAGE SIZE IS 10 CM X 15 CM). INDICATE THE FOLD WITH A DOTTED LINE. FOR MORE INFORMATION ABOUT CENTIMETERS REFER TO MET 03 003, READ RULER TO THE NEAREST CENTIMETER.

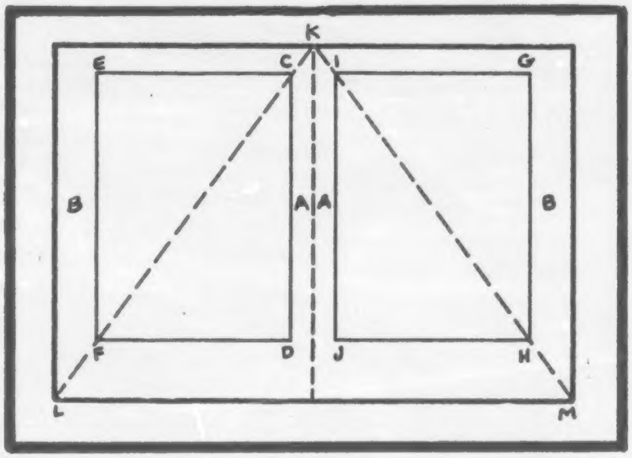


3. INDICATE THE OUTSIDE MEASUREMENTS IN CENTIMETERS, IN THE STYLE SHOWN:



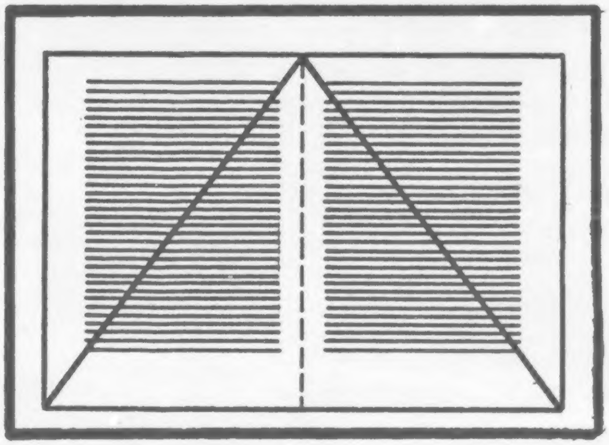
JOB STEPS

4. USING THE DIAGONAL METHOD FOR DETERMINING BOOK MARGINS, FIND THE PROPER MARGINS. THE TYPE WILL BE SET 18 PICAS WIDE: USE LIGHT BLUE LINES TO INDICATE THE TYPE IMAGE MARGINS.

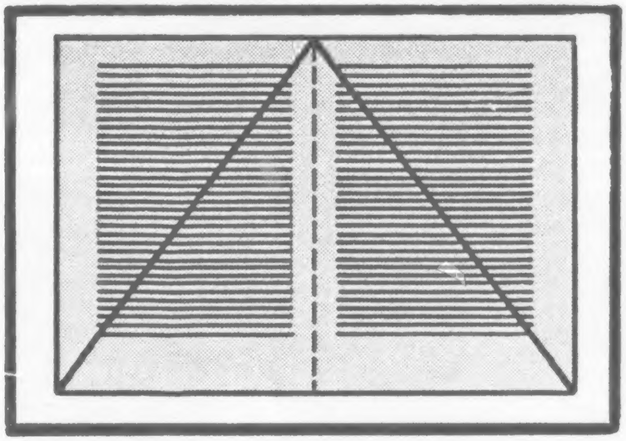


5. IF THIS PAGE WAS SET IN 10 PT. TYPE WITH 2 PT. LEADING (1 PICA FOR EACH LINE), HOW MANY LINES COULD BE SET PER PAGE? WRITE YOUR ANSWER IN LARGE NUMBERS IN THE CENTER OF THE PAGE IMAGE ON THE LAYOUT.

6. ON EACH PAGE, SHADE IN AREAS WHERE THE INDIVIDUAL LINES OF TYPE WOULD BE.

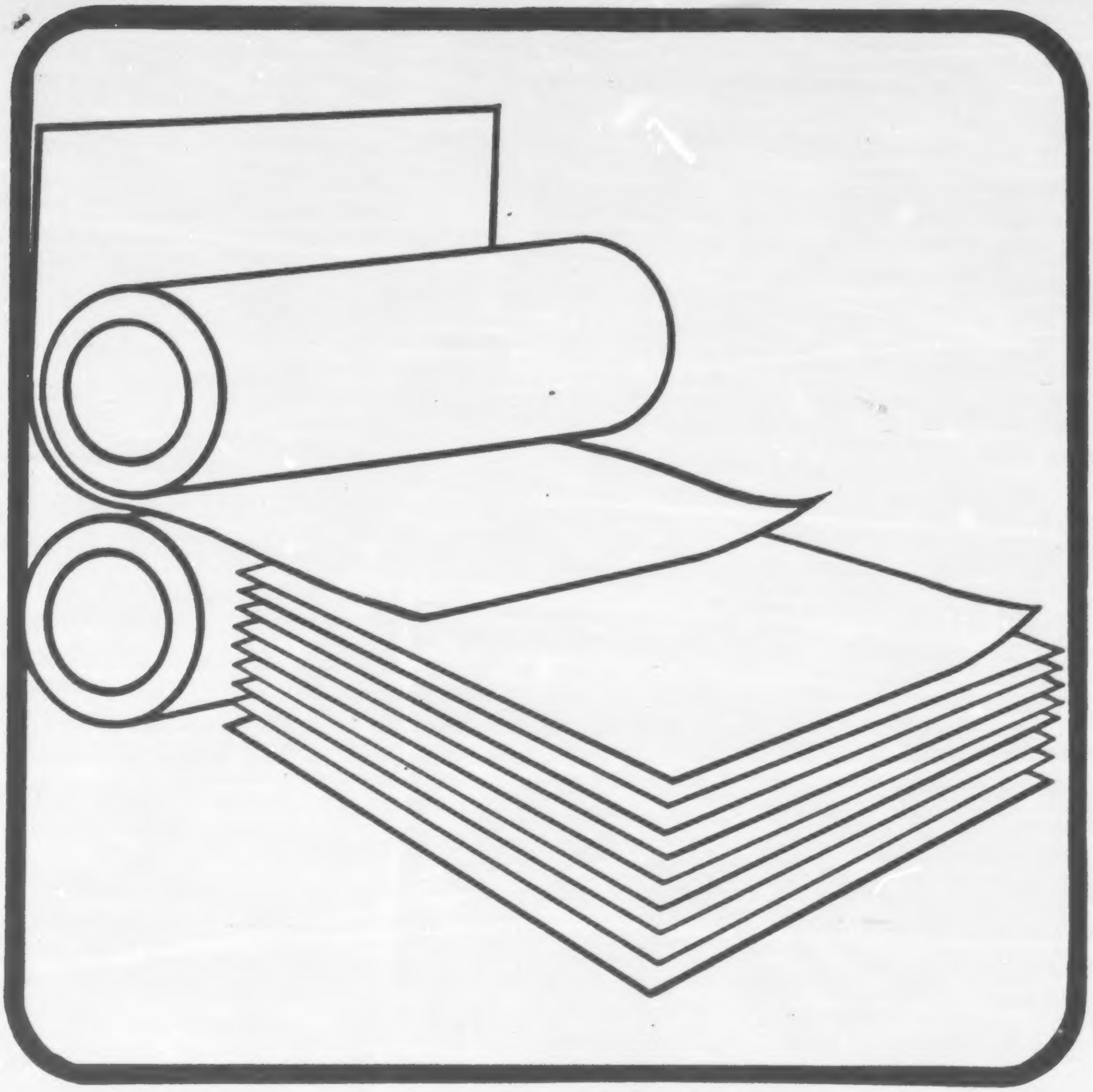


7. COVER WITH TISSUE OVERLAY.



8. SECURE YOUR AREA.

9. HAVE THE INSTRUCTOR CHECK AND EVALUATE YOUR WORK.



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 008-
1401 07 008 3 **date:** JUNE 1977 **level:** III

skill title: BORDERS

developed & written by: GLEN PETTIT & NANCY LOMBARDI

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO CORRECTLY DETERMINE THE BEST MARGINS SO YOU CAN LOCATE A PROPORTIONED BORDER IN THE BEST WAY.

IN ORDER TO DO THIS YOU WILL NEED:

THE BASIC LAYOUT AND DESIGN EQUIPMENT

A SELECTION OF BORDER STYLES AND SIZE SAMPLES

WE WILL KNOW YOU CAN DO IT WHEN:

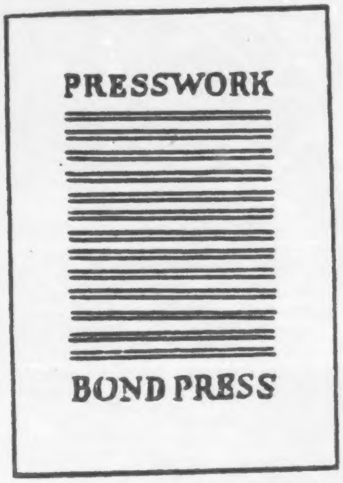
YOU LAYOUT AND DESIGN AN ADVERTISEMENT WHICH WILL INCLUDE A 6 POINT BORDER ON ALL FOUR SIDES, POSITIONED WITH THE PROPER PROPORTIONS.

A TAPE OF THIS MODULE IS AVAILABLE.

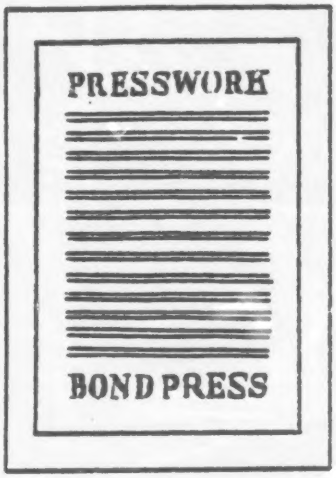
INFORMATION

ALWAYS CAREFULLY CONSIDER BORDER LOCATIONS WHEN YOU PLACE A BORDER AROUND AN AREA OF TYPE.

IN THE ILLUSTRATION BELOW, THE TYPE IMAGE HAS BEEN PLACED CORRECTLY WITHIN A SINGLE PAGE (SIDE MARGINS EQUAL, THE TOP MARGIN LARGER THAN SIDES AND BOTTOM MARGIN LARGEST).

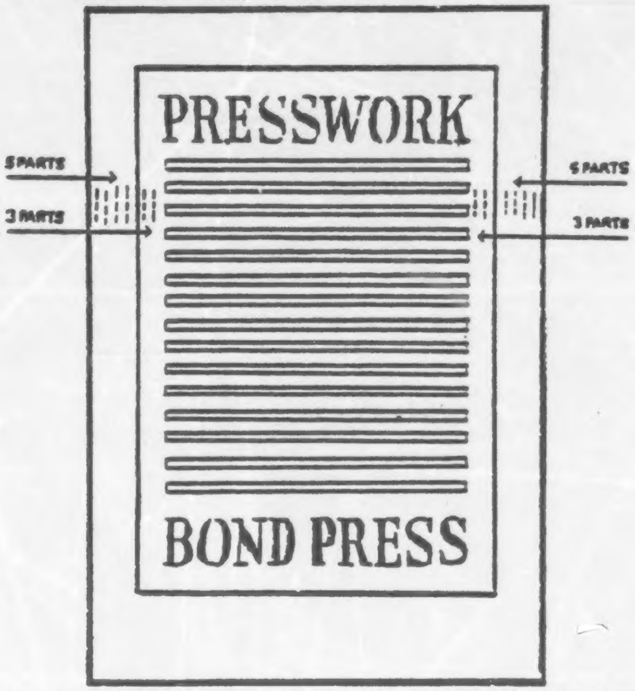


IN FIGURE 2, THE A BORDER IS EXACTLY HALFWAY BETWEEN THE TYPE AREA AND PAGE EDGE. THIS IS CONSIDERED POOR BORDER PLACEMENT.



INFORMATION

IN FIGURE 3, THE RULES HAVE BEEN PLACED IN BETTER LOCATIONS, DIVIDING THE MARGINAL SPACE INTO GOOD PROPORTIONS. AN APPROVED METHOD (INDUSTRY STANDARD) OF FINDING THE CORRECT LOCATION FOR A BORDER IS TO DIVIDE THE MARGINAL SPACE ON EACH SIDE INTO EIGHT PARTS AND LOCATE THE BORDER AT THE THIRD DIVISION FROM THE IMAGE. THIS WILL MAKE THE SPACE FROM THE BORDER TO THE EDGE OF THE PAPER FIVE PARTS (5/8 OF THE SIDE MARGIN) AND THE SPACE BETWEEN THE BORDER AND TYPE THREE PARTS (3/8 OF SIDE MARGIN). DO THE SAME FOR THE TOP AND BOTTOM MARGINS.



THERE ARE MANY AVAILABLE STYLES OF BORDERS AND THEY CAN BE USED IN MANY WAYS. THE METHOD EXPLAINED ABOVE IS THE TRADITIONAL STANDARD. TODAY, MOST BORDERS ARE USED IN NEWSPAPERS TO ISOLATE AN AD FROM EVERYTHING ELSE ON THE PAGE. WHEN DOING NEWSPAPER ADS, BE SURE TO ALLOW FOR THE BORDER. THE THICKER, HEAVIER, BOLDER, OR MORE FANCY THE BORDER, THE MORE WHILE MARGIN NEEDED BETWEEN IT AND THE IMAGE. ALWAYS LEAVE MORE SPACE INSIDE THE BORDER ON THE TOP AND BOTTOM.

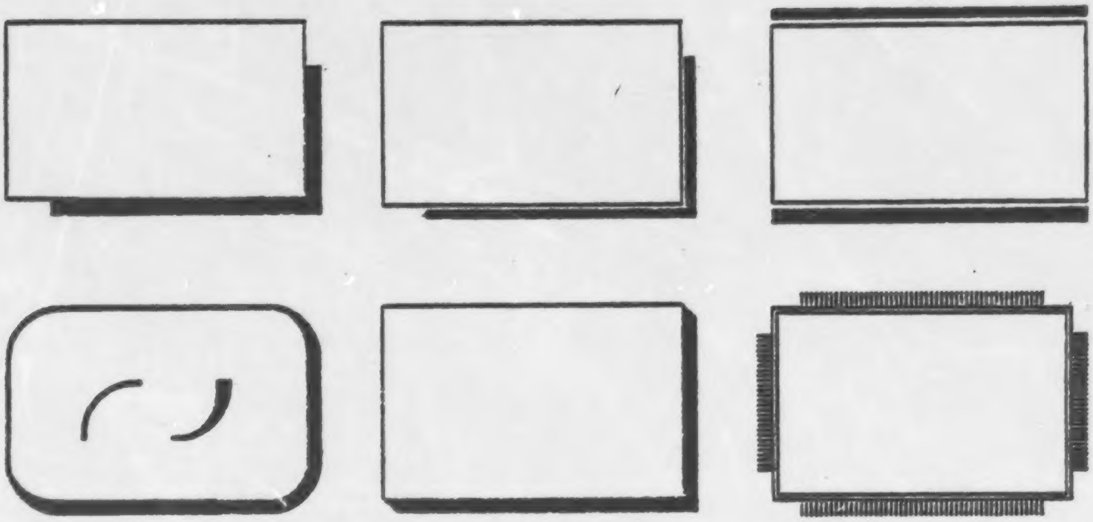
IN COLD COMPOSITION, MOST ARTISTS AND COMPOSITORS USE AN ADHESIVE TAPE BORDER (PRESSURE SENSITIVE).

ALSO: YOU CAN CREATE A NUMBER OF SPECIAL EFFECTS WITH BORDERS (SEE ILLUSTRATION ON NEXT PAGE):

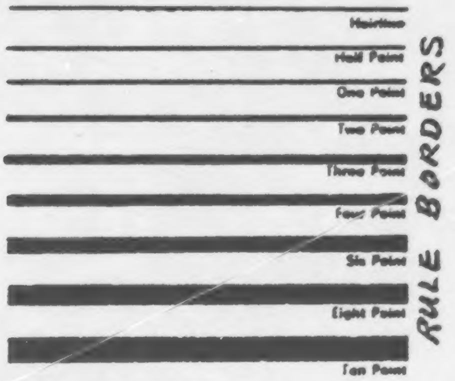
WORD GUIDE

DISTRACT - CALL ATTENTION AWAY FROM MAIN POINT.

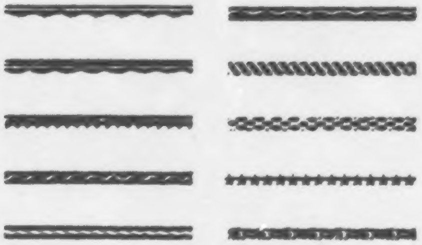
INFORMATION



BORDERS SHOULD NEVER BE AS IMPORTANT AS THE TYPE OR SO ATTRACT THE EYE THAT THE MESSAGE IS LEFT UNREAD. AN ADVERTISEMENT FOR ANTIQUES OR DECORATIVE FURNITURE WOULD REQUIRE A DECORATIVE BORDER BUT AN OFFICE FURNITURE AD WOULD USE A SINGLE RULE BORDER. WHEN IN DOUBT, A PLAIN RULE BORDER IS THE BEST CHOICE.


Hairline
Half Point
One Point
Two Point
Three Point
Four Point
Six Point
Eight Point
Ten Point

RULE BORDERS



Decorative Borders

A BORDER SHOULD NOT EXCEED THE TONE OF THE TYPE (HEAVY STROKE IN THE DISPLAY HEAD). A DELICATE TYPE FACE SHOULD HAVE A DELICATE BORDER. PRINTING A BORDER IN COLOR WILL REDUCE THE AMOUNT OF DISTRACTION FROM THE TYPE BUT STILL HELPS ATTRACT ATTENTION TO THE AD.

WORD GUIDE

DECORATIVE - SHOWY, NOT REALLY ESSENTIAL.

INFORMATION

EXAMINE THE ILLUSTRATIONS BELOW. AGAIN, BORDERS SHOULD NOT BE USED VERY OFTEN. IF A READER NOTICES THE BORDER, IT IS PROBABLY TOO OBVIOUS. BORDERS ARE PURELY DECORATIVE AND MUST NOT DETRACT FROM THE MESSAGE.

FIGURE 3. TYPE IS EASILY READABLE AS THE RULE DOES NOT ATTRACT ATTENTION AWAY FROM THE TYPE.

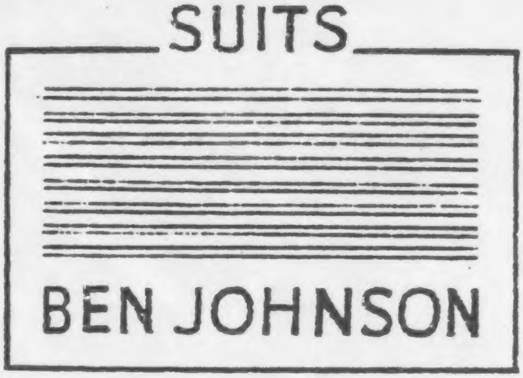
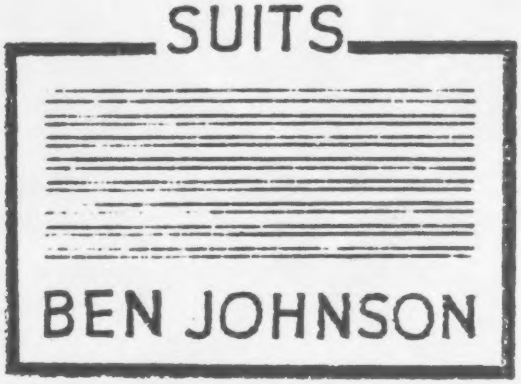


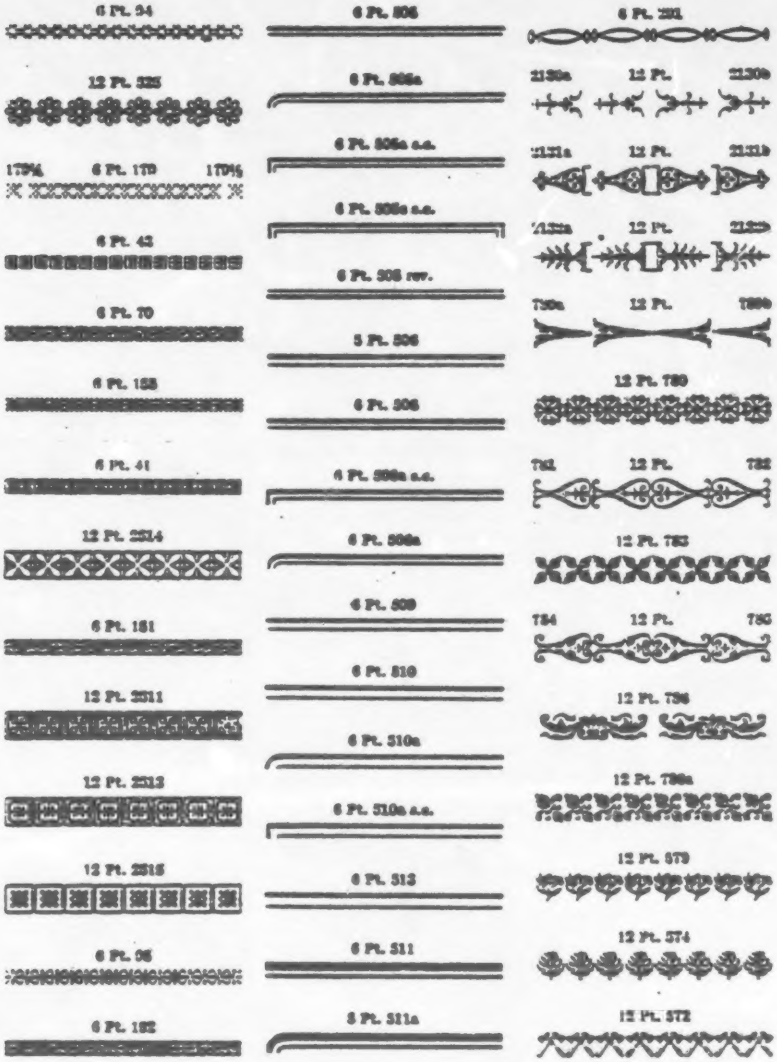
FIGURE 4. THE HEAVY RULE ATTRACTS TOO MUCH ATTENTION, MAKING THE TYPE HARD TO READ.



INFORMATION

TYPICAL DESIGNS IN BORDERS

AVAILABLE IN FOUNDRY TYPE AND IN MATRICES FOR MACHINE CASTING:


6 Pt. 94
12 Pt. 325
179½ 6 Pt. 179 179½
6 Pt. 42
6 Pt. 70
6 Pt. 155
6 Pt. 41
12 Pt. 2514
6 Pt. 161
12 Pt. 2511
12 Pt. 2513
12 Pt. 2515
6 Pt. 96
6 Pt. 162
6 Pt. 506
6 Pt. 506a
6 Pt. 506a s.e.
6 Pt. 506e s.e.
6 Pt. 508 rev.
5 Pt. 506
6 Pt. 506
6 Pt. 508a s.e.
6 Pt. 508a
6 Pt. 509
6 Pt. 510
6 Pt. 510a
6 Pt. 510a s.e.
6 Pt. 513
6 Pt. 511
8 Pt. 511a
6 Pt. 231
2130a 12 Pt. 2130b
2131a 12 Pt. 2131b
2132a 12 Pt. 2132b
730a 12 Pt. 730b
12 Pt. 780
781 12 Pt. 782
12 Pt. 783
784 12 Pt. 785
12 Pt. 736
12 Pt. 736a
12 Pt. 573
12 Pt. 574
12 Pt. 572

INFORMATION

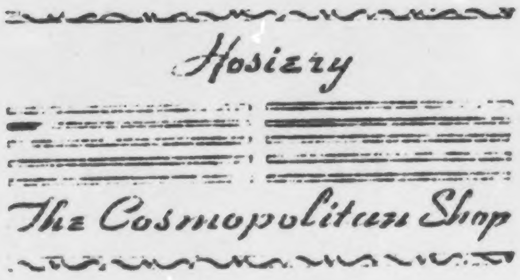


FIGURE 5. TYPE AND BORDER HARMONIZE AS BOTH HAVE CURVES.

NOTE TO ALL ADVANCED "COMPOSITION" STUDENTS"

YOU SHOULD HAVE ALMOST COMPLETED ALL THE RELATED GRAPHICS MODS (CAMERA, PRESSWORK AND FINISHING). THE MODS ON WHICH YOU WILL BE WORKING NOW ARE ADVANCED COMPOSITION. THE QUALITY, NEATNESS AND ACCURACY ARE VERY IMPORTANT AND SHOULD MEET TRADE AND INDUSTRY STANDARDS. YOU ARE EXPECTED TO DO BETTER WORK THAN THE OTHER STUDENTS. MOST OF THESE MODS IN LAYOUT AND DESIGN CAN BE DONE AT HOME (READING, THUMBNAILS AND ROUGH LAYOUTS). OFTEN, YOU WILL BE ASKED TO QUICKLY DESIGN OR COMPOSE SMALL RUSH JOBS AS THEY COME IN AND EVEN WORK WITH CUSTOMERS. KEEP A RECORD OF THESE AS THE LAST THREE MODS IN THIS LAYOUT AND DESIGN SERIES AND ALLOW FOR A TOTAL OF 33 HOURS PRODUCTION WORK.

JOB STEPS

1. TAPE THE PAPER TO THE TABLE AND DRAW YOUR CENTERING LINES.

2. THE LAYOUT:

   SIZE: 10 CM X 15 CM DEEP
   DISPLAY HEAD: COMPOSITION
   TEXT: TOTAL TEXT WILL BE 16 LINES OF 12 POINT TYPE, SET SOLID AND 15 PICAS WIDE
   SIGNATURE: CACC GRAPHICS

3. DRAW IN THE SIZE OF YOUR CENTERED LAYOUT.

4. MAKE YOUR LAYOUT FOR THE TYPE AND BE SURE THE HEAD AND SIGNATURE LINES ARE 15 PICAS WIDE (FLUSH LEFT AND FLUSH RIGHT). BE SURE TO FOLLOW THE RECOMMENDED METHOD FOR SINGLE PAGE MARGINS.

5. FOLLOWING THE STANDARD, DRAW THE BORDER AROUND THE IMAGE AREA. SHADE IN THE BORDER SO IT IS SIX POINTS THICK.

6. SECURE YOUR AREA. OVERLAY. GO ON.

graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 009
1401 07 009 3 date: JUNE 1977 level: IV

skill title: EYE MOVEMENT (POINTING DEVICES AND EYE DIRECTORS IN DESIGN)

developed & written by: GLEN PETTIT AND NANCY LOMBARDI

visuals by:

WORD GUIDE

SIGNATURE - THE NAME OF THE ADVERTISED PRODUCT.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO USE POINTING DEVICES AND EYE DIRECTORS IN ORDER TO ATTRACT THE READER'S ATTENTION TO THE CENTER OF INTEREST AND THEN, THROUGH THE ADVERTISEMENT.

AND IN ORDER TO DO THIS YOU WILL NEED:

BASIC LAYOUT AND DESIGN EQUIPMENT

WE WILL KNOW YOU CAN DO IT WHEN:

YOU HAVE PROPERLY PLACED NATURAL POINTING DEVICES THROUGH A LAYOUT SO THEY FOCUS THE READER'S ATTENTION TO THE FIELD AND MOVE IT TO THE FRINGE (OR "SIGNATURE") OF THE ADVERTISEMENT.

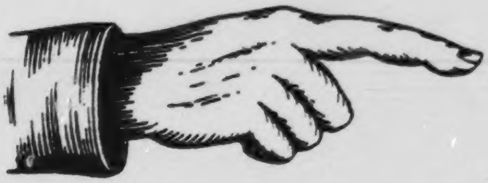
A TAPE OF THIS MODULE IS AVAILAB LE.

WORD GUIDE

ELEMENT - A PART OF SOMETHING.

INFORMATION

POINTING DEVICES OF MANY TYPES HAVE BEEN USED FOR YEARS TO LEAD THE READER'S EYE IN ADVERTISEMENTS. YEARS AGO, THE MOST COMMON DEVICE WAS THE POINTING FOREFINGER.



MODERN ADVERTISERS HAVE USED RESEARCHERS TO STUDY THE MOST EFFECTIVE DEVICES FOR CONTROLLING EYE MOVEMENT. ONE OF THE MOST EFFECTIVE IS THE PHOTOGRAPH OR ILLUSTRATION WHICH POINTS TO A SINGLE ELEMENT. STUDY THE TWO LAYOUTS BELOW:

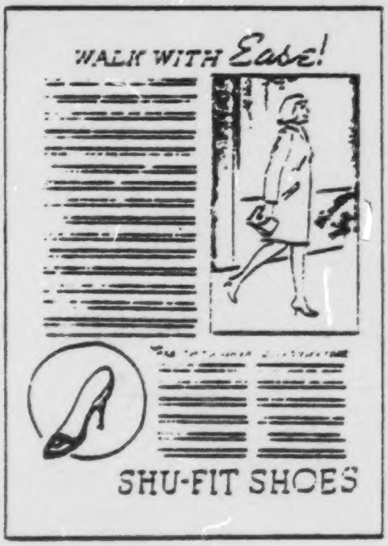

WALK WITH Ease!
SHU-FIT SHOES

FIG. 1

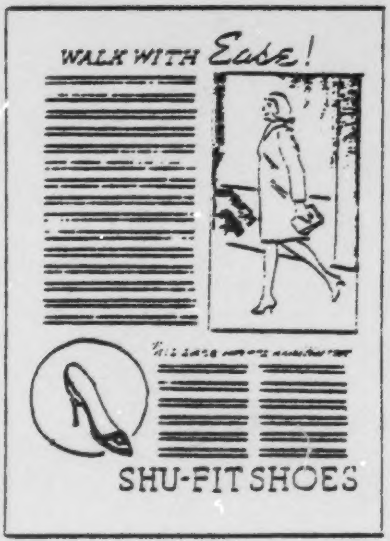

WALK WITH Ease!
SHU-FIT SHOES

FIG. 2

WORD GUIDE

"FOCAL POINT" - POINT OF GREATEST INTEREST.
(NEAR THE CENTER OF THE PAGE.)

INFORMATION

IN FIGURE 1, THE SHOE POINTS OUT OF THE LAYOUT, LEADING THE READER'S EYE AWAY FROM THE "SIGNATURE". ALSO IN FIGURE 1, THE WOMAN IS WALKING OUT OF THE LAYOUT, LEADING THE EYE AWAY FROM THE ADVERTISEMENT.

NOTE THAT FIGURE 2 SHOWS THE CORRECT USE OF ILLUSTRATIONS TO DIRECT OR POINT THE READER'S EYE TOWARD THE TYPE. IT IS NECESSARY FOR THE LAYOUT PERSON TO DIRECT THE READER'S EYE TO THE MOST IMPORTANT ELEMENT IN THE LAYOUT. IT MAY BE TO A COUPON, TO THE SIGNATURE, TO THE PRODUCT OR TO THE DISPLAY HEAD.

WHENEVER YOU USE PHOTOS OR ILLUSTRATIONS IN A LAYOUT, POINT THEM IN THE DIRECTION YOU WANT THE READER'S EYE TO TRAVEL. THEY SHOULD NEVER POINT OUT OF THE LAYOUT.

JUST AS EVERY MOVIE OR PLAY HAS ITS STAR, EVERY LAYOUT SHOULD HAVE ITS OUTSTANDING UNIT OR CENTER OF INTEREST.

BEFORE STARTING SKETCHES FOR A LAYOUT, THE DESIGNER SHOULD STUDY THE COPY AND SELECT THE MOST IMPORTANT UNIT. THE COPY OFTEN GIVES THE LAYOUT PERSON A HINT AS TO THE MOST IMPORTANT UNIT. IT MAY BE A PICTURE OF THE PRODUCT, THE NAME OF THE PRODUCT OR SOME PERSON OR PLACE. WHATEVER YOU SELECT AS THE MOST IMPORTANT UNIT, IT SHOULD BE PLACED IN THE LAYOUT IN A NOTICEABLE POSITION, FOR THE RUSHED AS WELL AS THE SLOWER READER.

RESEARCH DONE BY ADVERTISERS AND LARGE PRINTING PLANTS HAVE FOUND THAT THE EYE CENTERS THE PAGE AT THE LEFT SIDE, NEAR THE TOP (A READING HABIT). FROM THIS POINT, THE EYE LEAPS TO THE "FOCAL POINT" OF THE PAGE (FIGURE 1) AND THEN, UNLESS HELD BY SOMETHING INTERESTING, PASSES DOWNWARD TO THE RIGHT, OUT OF THE PAGE NEAR THE PLACE WHERE THE THUMB AND FINGERS ARE GETTING READY TO TURN THE PAGE.

NOTE: THE FOCAL POINT WHICH IS JUST ABOVE THE CENTER OF THE PAGE IS THE BEST AREA IN WHICH TO LOCATE THE MOST IMPORTANT UNIT OF THE LAYOUT.

WORD GUIDE

FRINGE - OUTSIDE EDGE.

INFORMATION

JUST BELOW THE FOCAL POINT IS A LESS ATTRACTIVE AREA WHICH WE CALL THE "FIELD" (FIGURE 3). AN AD SHOULD HOLD THE EYE OF THE READER IN THE FIELD AREA AFTER THE EYE LEAVES THE FOCAL POINT SO THAT THE READER WILL NOT LEAVE THE PAGE IMMEDIATELY. THIS IS DONE BY USING INTERESTING CUTS, SUBHEADS OF TEXT MATTER. THE READER'S EYE MUST BE GUIDED THROUGH THIS "FIELD" TO THE "FRINGE" (FIGURE 4). THE SIGNATURE, (OR THE NAME OF THE ADVERTISED PRODUCT) IS MOST OFTEN LOCATED IN THE FRINGE AREA. THEREFORE, INSTEAD OF ALLOWING THE EYE TO PASS THROUGH THE AD (AS IN FIGURE 3), WE SHOULD GUIDE IT IN THE DIRECTION THE ARROWS TRAVEL (FIGURE 4).

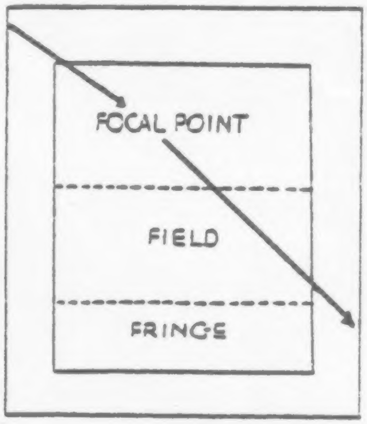

FOCAL POINT
FIELD
FRINGE

FIG. 3

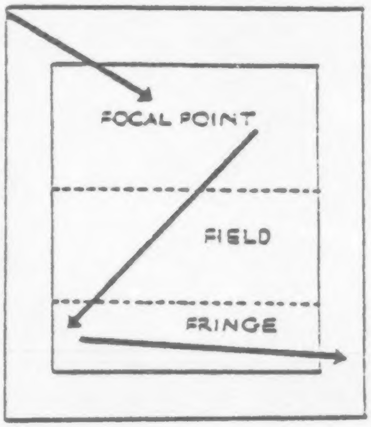

FOCAL POINT
FIELD
FRINGE

FIG. 4

A DESIGNER, IN LAYING OUT A SMALL MAILING CARD, MIGHT ARRANGE IT AS IN FIGURE 5. THIS LAYOUT WOULD CARRY THE CARD'S MESSAGE TO SOME PEOPLE, BUT IF CHANGED JUST SLIGHTLY, IT COULD ATTRACT MANY MORE READERS.

FIRST: "BREAK UP" (DIVIDE) THE CARD INTO ITS FOCAL POINT, FIELD AND FRINGE AREAS (FIGURE 6). THEN, REARRANGE THE TYPE IN EACH OF THESE AREAS AS IN FIGURE 7 BELOW:

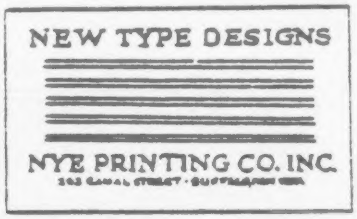

NEW TYPE DESIGNS
NYE PRINTING CO. INC.

FIG. 5

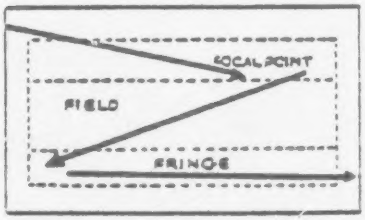

FOCAL POINT
FIELD
FRINGE

FIG. 6

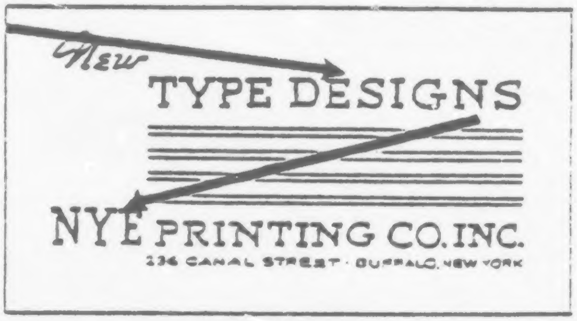

New
TYPE DESIGNS
NYE PRINTING CO. INC.
236 CANAL STREET · BUFFALO, NEW YORK

FIG. 7

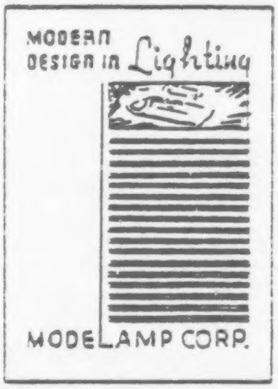
INFORMATION

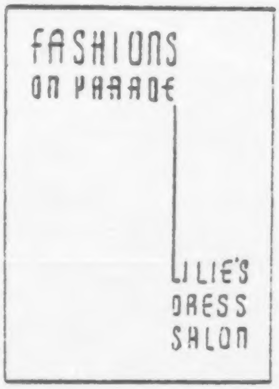
THE WORD "NEW", (PLACED IN THE UPPER LEFT HAND CORNER) WOULD CATCH THE READER'S EYE AS IT ENTERS THE PAGE AND THE MOST IMPORTANT WORDS, "TYPE DESIGNS" BECOME THE NEW FOCAL POINT. AS THE READER'S EYE LEAVES THE FOCAL POINT, IT IS ATTRACTED ACROSS THE FIELD TO THE WORD "NYE" IN THE FRINGE, AS THE READER FINISHES READING THE CARD.

THIS SAME METHOD OF DIRECTING THE EYE CAN ALSO BE USED IN MORE COMPLICATED LAYOUTS.

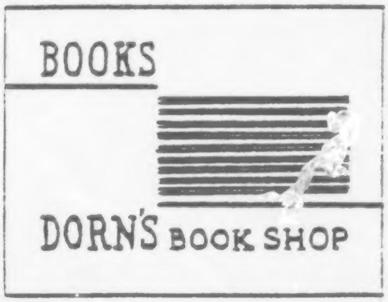
ANOTHER METHOD FOR DIRECTING EYE MOVEMENT IS THE USE OF RULED LINES.

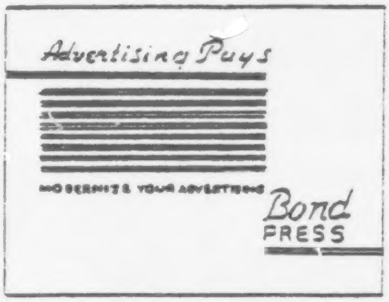
I. VERTICAL (UP AND DOWN) RULES ARE USED TO DIRECT THE EYE FROM ONE GROUP OF TYPE TO ANOTHER OR TO BRING TOGETHER TYPE AND ILLUSTRATIONS.


MODERN DESIGN IN Lighting
MODELAMP CORP.


FASHIONS
ON PARADE
LILIE'S DRESS SALON

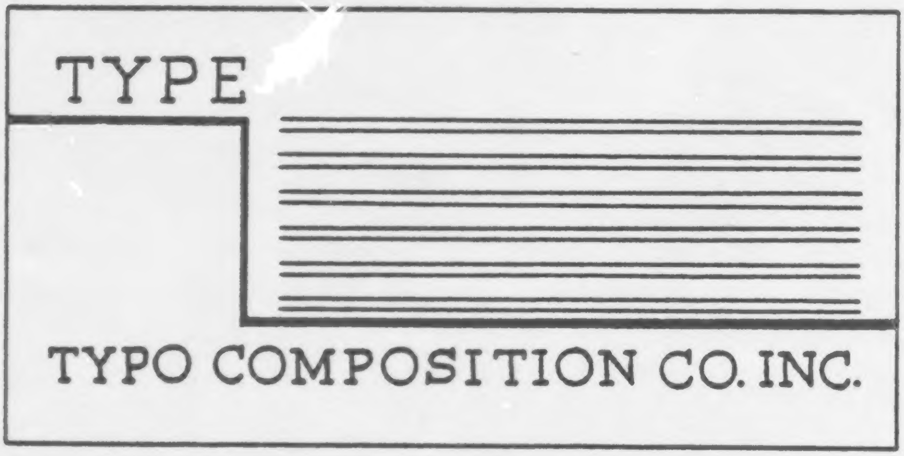
II. HORIZONTAL RULES (RUNNING ACROSS THE PAGE) ARE USED TO MAKE THE EYE TRAVEL ACROSS THE PAGE.


BOOKS
DORN'S BOOK SHOP


Advertising Pays
MODERNIZE YOUR ADVERTISING
Bond
PRESS

INFORMATION

III. COMBINATIONS OF HORIZONTAL AND VERTICAL RULES MAY BE USED TO DIRECT THE EYE ACROSS, DOWN AND OUT OF THE PAGE.


TYPE
TYPO COMPOSITION CO. INC.

WORD GUIDE

CUTS - PHOTOENGRAVING OF ANY KIND

JOB STEPS

1. FOR THIS JOB YOU CAN BE INDIVIDUAL AND CREATIVE. LOOK THROUGH SOME OLD MAGAZINES AT HOME FOR IDEAS.

   SIZE: 15 CM X 25 CM DEEP

   DISPLAY HEAD: ANY HEAD UP TO 6 WORDS RELATED TO ASPIRIN

   CUTS: #1 (OF A PERSON)
   #2 (ANYTHING)
   #3 (BOTTLE OF ASPIRIN)

   SUBHEAD: ANYTHING, UP TO 10 WORDS

   TEXT: USE AS MUCH AS NEEDED

   SIGNATURE: "CALMPRIN"

   YOU HAVE A LOT OF FREEDOM. ONLY A SIZE, THREE CUTS AND A BRAND NAME ARE GIVEN. APPLY EVERYTHING YOU HAVE LEARNED SO FAR TO THIS AD.

2. MAKE YOUR THUMBNAILS.

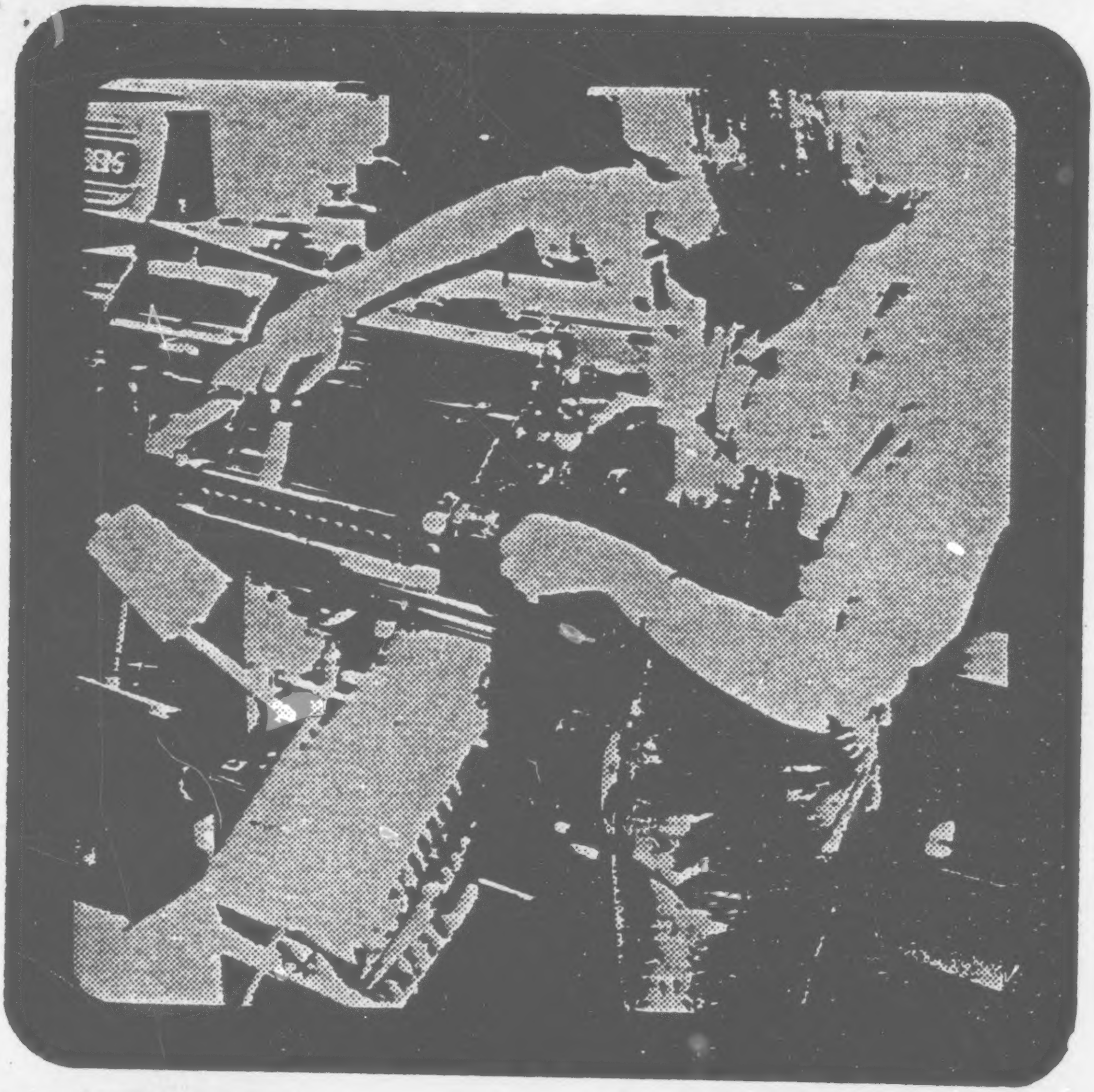
3. MAKE A ROUGH LAYOUT.

4. TAPE THE LAYOUT PAPER TO THE TABLE, DRAW YOUR CENTERING LINES.

5. DRAW THE LAYOUT SIZE, 15 CM X 25 CM.

6. MAKE YOUR FINAL COMPREHENSIVE LAYOUT. USE ANY SIZES OR TYPE STYLES YOU WISH. BE SURE TO HAVE DEFINITE EYE MOVEMENT THROUGHOUT THE AD.

7. SECURE YOUR AREA. OVERLAY (7" X 10 1/2"). HAVE YOUR INSTRUCTOR CHECK YOUR LAYOUT (AND THE LAST MOD).



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 010
1401 07 010 3 **date:** 6/77 **level:** III

skill title: CONVENTIONAL TICKETS

developed & written by: GLEN PETTIT & NANCY LOMBARDI

visuals by: CHUCK KNOCK

WORD GUIDE

LOGICAL - REASONABLE, MAKES SENSE, UNDERSTANDABLE.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO CORRECTLY DESIGN AND LAYOUT A SIMPLE TICKET.

IN ORDER TO DO THIS YOU WILL NEED:

A REQUEST TO DESIGN AND LAYOUT A TICKET

BASIC LAYOUT AND DESIGN EQUIPMENT

8½" X 11" BOND

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR FINAL COMPREHENSIVE LAYOUT OF THE TICKET IS COMPLETE, ACCURATE, ATTRACTIVE, AND CARRIES ALL THE ESSENTIAL INFORMATION IN A LOGICAL, EASY-TO-READ ORDER.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

STUB - THE SHORT PART OF ANYTHING AFTER THE LARGER PART HAS BEEN BROKEN OFF.

OFFSET - A METHOD OF PRINTING. WHEN THE INK OF A PRINTED SHEET OR PLATE RUBS OFF OR MARKS THE NEXT SHEET AS IT IS BEING DELIVERED.

UNPROFITABLE - NOT MONEY MAKING. COSTS MONEY RATHER THAN EARNS MONEY.

CUTS - PHOTO ENGRAVINGS OF ANY KIND.

INFORMATION

TICKETS ARE ESSENTIAL. THEY CAN BE PRINTED ON WHITE OR COLORED PAPER. THEY CAN BE ANY SIZE OR SHAPE, IF THEY SERVE THE PURPOSE. SOME TICKETS ARE ONLY USED (HELD) FOR A FEW MINUTES AND HAVE A SHORT, CHEAP LIFE SO THEY CAN BE ON VERY CHEAP PAPER. SOME TICKETS ARE EXPENSIVE AND IMPORTANT, SUCH AS CONCERT TICKETS. THEY MAY BE BOUGHT MONTHS AHEAD OR SUBJECTED TO RAIN AND SNOW, SO THEY MUST BE ON GOOD QUALITY, COATED STOCK. SOME TICKETS MUST HAVE ROOM ON THEM FOR A NAME OR ADDRESS TO BE WRITTEN IN, OR A STUB TO BE TORN OFF, OR TO BE NUMBERED AS MANY AS THREE TIMES. OTHER TICKETS COME IN ROLLS. SEASON TICKETS OR PASSES MAY HAVE A PHOTOGRAPH ATTACHED.

THERE ARE MANY DIFFERENT KINDS OF TICKETS. YOU MUST KNOW HOW THE TICKET WILL BE USED BEFORE YOU START. USUALLY, SPECIAL PRE-CUT OR ROUND-CORNERED CARDS ARE USED. THE MOST COMMON ARE:

#77-B SQUARE - 2" X 3½", AND #63 ROUND CORNER - 2½" X 4".

IF THE JOB IS PRINTED BY OFFSET, MOST PRINTERS WILL TRY TO UTILIZE A SCRAP SIZE LEFT OVER FROM ANOTHER JOB. YOU SHOULD KNOW HOW THIS TICKET WILL BE RUN. A GOOD, SAFE STANDARD SIZE IS 2" X 3½". THIS IS ALSO THE STANDARD BUSINESS CARD SIZE (IT FITS EASILY IN A WALLET, POCKET, OR BILLFOLD).

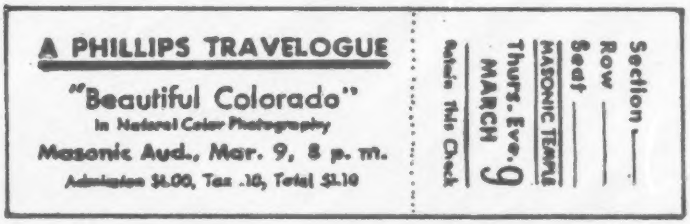
BASIC INFORMATION WHICH MUST APPEAR ON ANY TICKET:

1. WHO - WHO IS SPONSORING THIS; ORGANIZATION
2. WHAT - NAME OF EVENT
3. WHEN - DATE AND TIME
4. WHERE - LOCATION OF EVENT
5. HOW-WHY - IS THERE A SPECIAL REASON?

INFORMATION

CUTS AND ORNAMENTS DRESS UP A TICKET. BORDERS AND FANCY RULES ARE OFTEN USED. ONE IMPORTANT FACTOR TO REMEMBER: TICKETS ARE SMALL, SHORT-RUN, LOW PROFIT JOBS. YOU CAN'T AFFORD TO SPEND MUCH TIME ON THEM AND CUSTOMERS ARE USUALLY IN A HURRY. NORMALLY, TEN TO FIFTEEN MINUTES IS ALL THE TIME AN AVERAGE TICKET SHOULD REQUIRE. MOST PRINT SHOPS WILL NOT PRINT SMALL JOBS LIKE THIS BECAUSE IT IS TOO UNPROFITABLE.

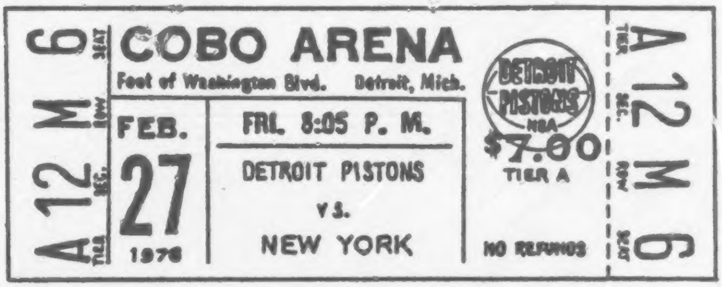
THE FOLLOWING ARE SOME EXAMPLES OF DIFFERENT KINDS OF TICKETS:



A PHILLIPS TRAVELOGUE
"Beautiful Colorado"
In Natural Color Photography
Masonic Aud., Mar. 9, 8 p. m.
Admission $1.00, Tax .10, Total $1.10

Section ____
Row ____
Seat ____
MASONIC TEMPLE
Thurs. Eve. 9
MARCH
Retain This Check

Fig. 1

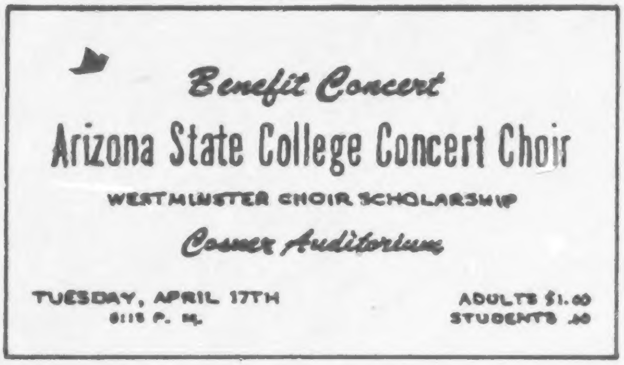


A 12 M 6
TIER SEC. ROW SEAT

COBO ARENA
Foot of Washington Blvd. Detroit, Mich.
FEB. 27 1978
FRI. 8:05 P. M.
DETROIT PISTONS
VS.
NEW YORK
$7.00
TIER A
NO REFUNDS

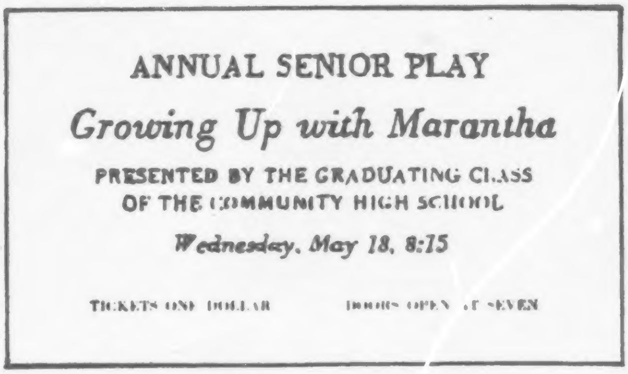
DETROIT PISTONS
NBA

Fig. 2



Benefit Concert
Arizona State College Concert Choir
WESTMINSTER CHOIR SCHOLARSHIP
Cosner Auditorium
TUESDAY, APRIL 17TH
8:15 P. M.
ADULTS $1.00
STUDENTS .50

Fig. 3



ANNUAL SENIOR PLAY
Growing Up with Marantha
PRESENTED BY THE GRADUATING CLASS
OF THE COMMUNITY HIGH SCHOOL
Wednesday, May 18, 8:15
TICKETS ONE DOLLAR
DOORS OPEN AT SEVEN

Fig. 4

WORD GUIDE

COPY - ANY FURNISHED MATERIAL (WRITTEN MANUSCRIPT, CUTS, ARTWORK, ETC.) TO BE USED IN THE PRODUCTION OF A PRINTED PIECE.

JOB STEPS

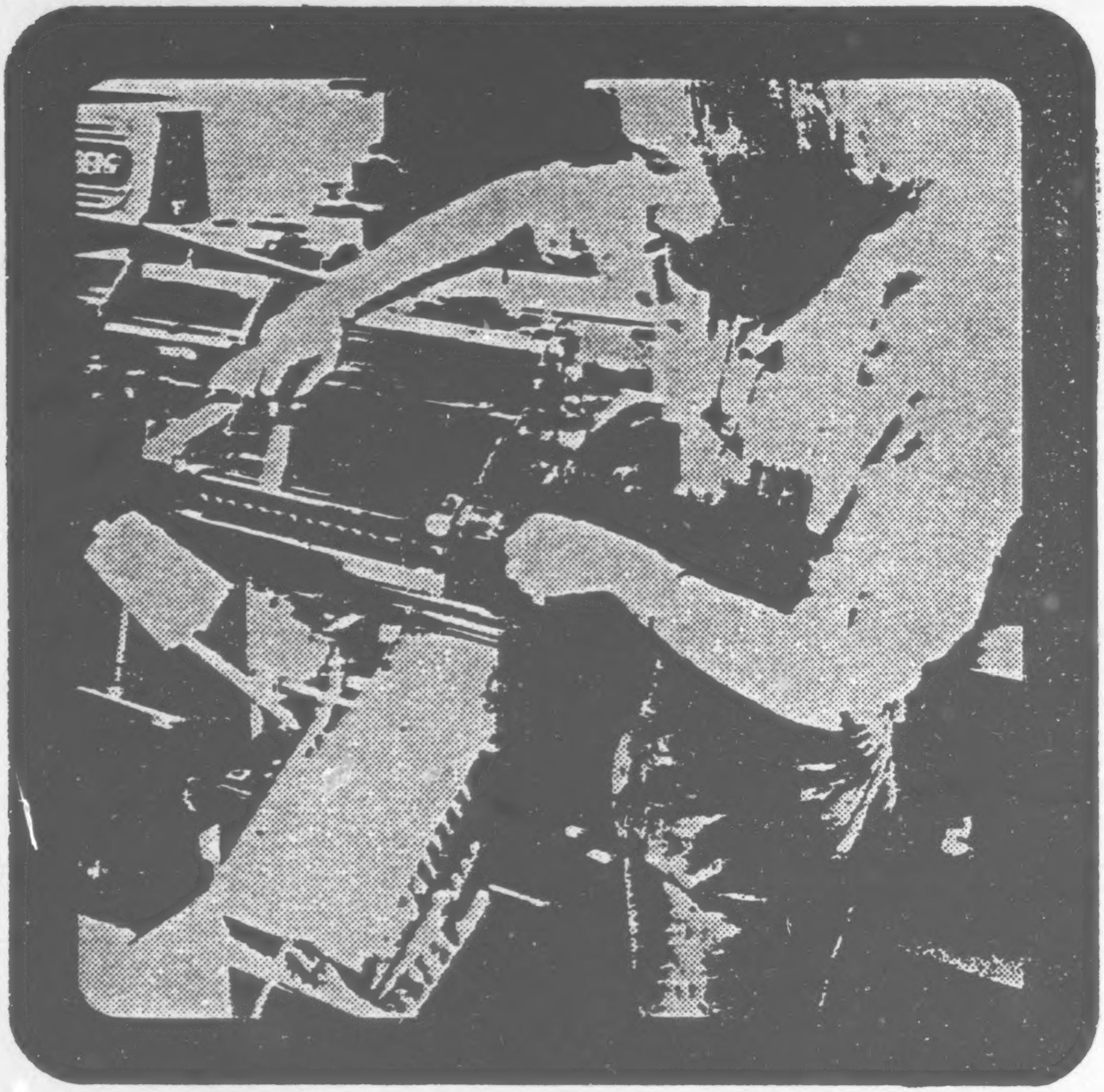
THIS JOB IS VERY INDIVIDUAL AND CREATIVE. SELECT OR MAKE UP ANY CURRENT LOCAL EVENT.

YOU DECIDE ON THE COPY. REMEMBER: WHO, WHAT, WHEN, WHERE, HOW, WHY (P. 3). A SMALL CUT MAY BE USED.

ALLOW ROOM FOR A NUMBER. ASK TO SEE A NUMBERING MACHINE FOR SIZE.

SIZE OF TICKET MUST BE 2" X 3½".

1. GET ALL EQUIPMENT AND GO TO WORK AREA.
2. MAKE A SERIES OF THUMBNAILS.
3. SELECT THE BEST OF THESE AND MAKE A ROUGH LAYOUT.
4. TAPE YOUR PAPER TO THE TABLE. THEN MAKE YOUR FINAL, COMPREHENSIVE LAYOUT, CENTERED ON 8 1/2" X 11" BOND.
5. CLEAN UP YOUR WORK AREA.
6. COVER FINAL LAYOUT WITH TISSUE OVERLAY.
7. GO ON TO NEXT MOD.



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 011

module: 1401 07 011 3 **date:** 7/77 **level:** III

skill title: BUSINESS CARDS

developed & written by: GLEN PETTIT AND NANCY LOMBARDI

visuals by: DAVID BROWN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO CORRECTLY DESIGN AND LAYOUT A BUSINESS CARD, SELECT APPROPRIATE TYPE STYLES AND SIZES AND ORGANIZE ALL THE NECESSARY INFORMATION.

AND IN ORDER TO DO THIS YOU WILL NEED:

A REQUEST TO DESIGN AND LAYOUT A BUSINESS CARD
BASIC DESIGN AND LAYOUT EQUIPMENT
8 1/2" X 11" 20# BOND
A TYPE SPECIMEN BOOK
A LOCAL TELEPHONE BOOK

WE WILL KNOW YOU CAN DO IT WHEN:

1) YOU INCLUDE AND PROPERLY POSITION ALL NECESSARY INFORMATION IN AN ATTRACTIVE, PLEASING MANNER.

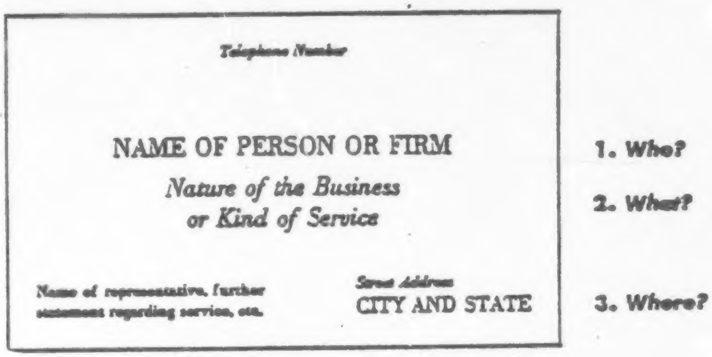
2) YOU CHOOSE CORRECT TYPE STYLES AND SIZES ON YOUR FINAL COMPREHENSIVE LAYOUT, SELECT ADEQUATE MARGINS AND GROUP THE ELEMENTS NEATLY AND LOGICALLY.

INFORMATION

THE BUSINESS CARD HAS SEVERAL USES, BUT ITS MAIN FUNCTION IS TO INTRODUCE A FIRM OR COMPANY (SALESMAN OR REPRESENTATIVE) TO ANOTHER PERSON OR COMPANY. A BUSINESS CARD MUST LOOK BUSINESSLIKE AND BE ATTRACTIVE AND EASY TO READ SO THAT THE READER MAY GRASP THE ENTIRE MESSAGE AT ONE GLANCE.

ON THE CARD, THREE BASIC QUESTIONS MUST BE ANSWERED: WHO? WHAT? WHERE? THE ELEMENTS SHOULD BE CAREFULLY GROUPED, SPACED AND BALANCED, SO THEY ARE IN LOGICAL ORDER, UNCROWDED AND EASY TO READ.

A MARGIN OF 12 TO 18 PTS. ON THE SIDES AND 12 PTS. ON THE TOP AND BOTTOM IS IDEAL. THE PRINCIPLE OF OPTICAL CENTER WOULD NOT NECESSARILY APPLY TO A CARD THIS SMALL.


Telephone Number
NAME OF PERSON OR FIRM
Nature of the Business
or Kind of Service
Name of representative, further
statement regarding service, etc.
Street Address
CITY AND STATE
1. Who?
2. What?
3. Where?

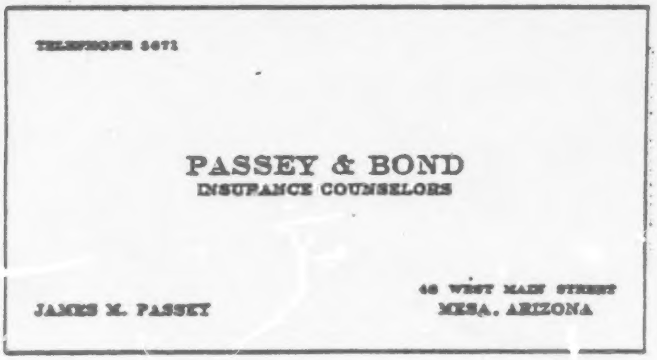
WHEN DESIGNING BUSINESS CARDS, THINK ABOUT THE BUSINESS. PROFESSIONAL PEOPLE LIKE TRADITIONAL-LOOKING CARDS, IN MOSTLY ROMAN TYPE. BEAUTY SHOPS USE DELICATE SCRIPT AND LIGHT TYPE. THE POSSIBILITIES ARE UNLIMITED. THE NEXT TWO PAGES SHOW WHAT THE STUDENTS IN ONE HIGH SCHOOL IN ANN ARBOR DID WITH THE SAME COPY WHILE USING THEIR CREATIVE IMAGINATIONS.

INFORMATION

THE STANDARD SIZE FOR A BUSINESS CARD IS 2" X 3 1/2". USUALLY, PRINTERS PURCHASE SPECIAL PRE-CUT CARDS (BOX OF 500 COSTS $2.50). BUSINESS CARDS ARE USUALLY PRINTED ON WHITE VELLUM PAPER. THE TYPE SIZES MUST BE SMALL AND THE MAIN DISPLAY LINE, OR COMPANY NAME, IS THE LARGEST (12 TO 18 PT.). THE REST OF THE CARD IS SET IN 6, 8 OR 20 PT. TYPE. TYPE LINES ARE 18 OR 19 PICAS LONG. TYPE IMAGE CANNOT EXCEED 10 PICAS ON A STANDARD 3 1/2" X 2" CARD.

UNLESS AN ORDER FOR BUSINESS CARDS IS VERY LARGE, NEEDS SPECIAL ARTWORK OR IS ON A RUSH, MOST PRINTERS SEND THIS TYPE OF JOB TO A "TRADE SHOP". A TRADE SHOP IS ONE WHICH ONLY PRINTS A SPECIFIC TYPE OF JOB (LIKE 3 1/2" X 2" BUSINESS CARDS IN MULTIPLES OF 1,000) AND WILL ONLY ACCEPT ORDERS FROM PRINTERS. BY SPECIALIZING AND HAVING ALL THEIR EQUIPMENT SET UP TO RUN ONLY THIS TYPE OF JOB, THEY CAN DO LARGE VOLUME WORK (28" X 44" PRESS SHEETS WITH 200 DIFFERENT CARDS ON IT) VERY CHEAPLY. A THOUSAND BUSINESS CARDS WOULD COST $20.00+ TO PRINT IN LANSING. THE PRINTER CAN SEND THE ORDER TO A TRADE SHOP IN CHICAGO, HAVE IT BACK IN SIX DAYS, SELL IT FOR $12 - $15 AND STILL MAKE A GOOD PROFIT. THE TRADE SHOP HAS A CATALOG LISTING ITS LAYOUT STYLES, MAIN LINE STYLES AND COLOR INKS BY NUMBER. THE PRINTER DOESN'T EVEN HAVE TO MAKE A LAYOUT.

SEE THE TWO ILLUSTRATIONS BELOW. PROFESSIONAL COMPANIES AND PEOPLE PREFER A CLEAN, OPEN, TRADITIONAL CARD (FIGURE 1). THE SECOND CARD (FIGURE 2) IS CLUTTERED AND HARD TO READ. THE BODY TYPE IS TOO SMALL, BUT IF IT WERE LARGER THE CARD WOULD REALLY BE CLUTTERED. THEY ARE TRYING TO SAY TOO MUCH. THE SIMPLER THE DESIGN, THE EASIER IT IS TO READ, AND THE BETTER IT WILL LOOK.



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JAMES M. PASSEY

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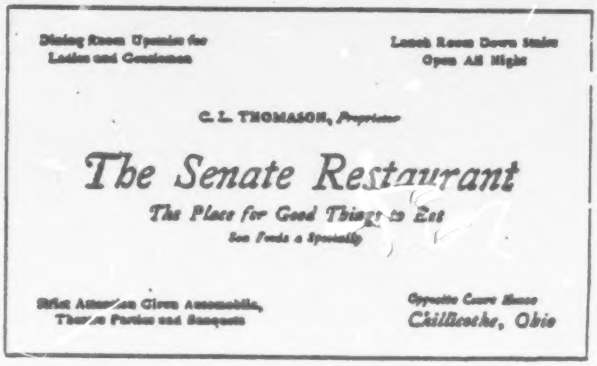

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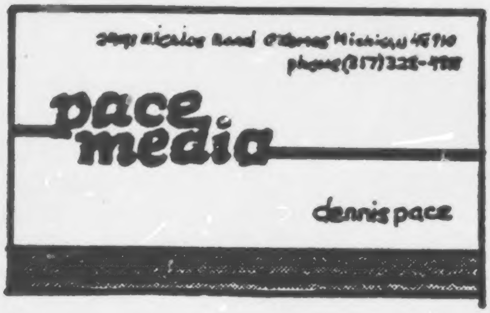
EXAMPLES OF STANDARD BUSINESS CARDS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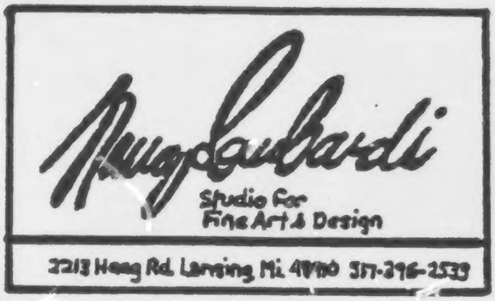
phone(517)323-
pace media
dennis pace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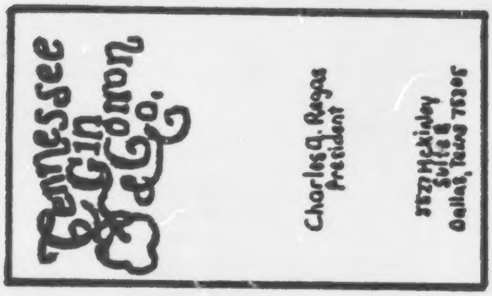
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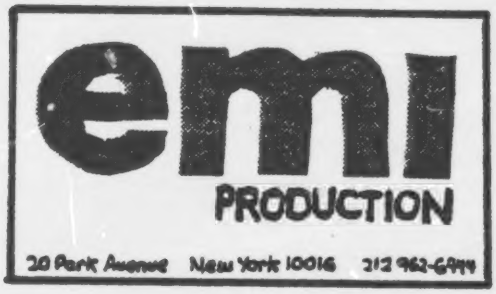
emi
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20 Park Avenue
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212 962-6444

INFORMATION

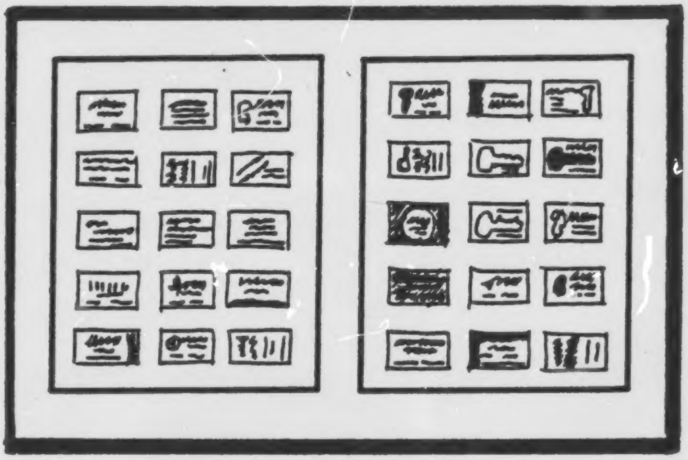
THIS JOB IS ALSO VERY INDIVIDUAL AND CREATIVE. YOU ARE TO DESIGN AND LAYOUT TWO STANDARD BUSINESS CARDS FOR THE SAME LOCAL COMPANY OR PERSON. ONE MUST BE A VERY TRADITIONAL DESIGN AND THE OTHER, VERY CREATIVE.

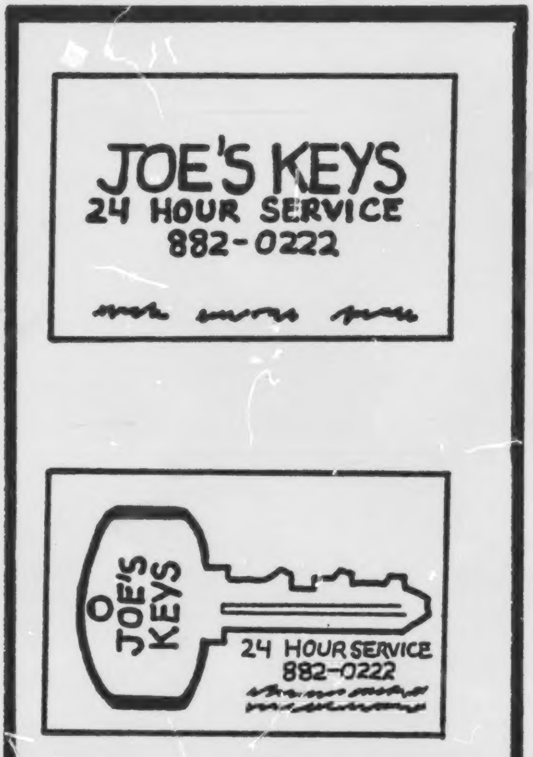
YOUR ONLY LIMITATIONS:

1) SIZE: 3 1/2" X 2"
2) YOU MUST ANSWER THE THREE BASIC QUESTIONS: WHO? WHAT? WHERE?
3) THE CARDS MUST BE FOR AN ACTUAL PERSON OR COMPANY. LOOK IN THE YELLOW PAGES OF YOUR LOCAL TELEPHONE BOOK FOR A NAME, ETC. OR YOU MAY DESIGN THE CARD FOR YOURSELF.

NOTE: YOUR LAYOUT MAY INCLUDE A SECOND COLOR AND A CUT, IF YOU WISH.

JOB STEPS





1. GET YOUR EQUIPMENT AND GO TO YOUR WORK AREA.

2. MAKE TWO SETS OF THUMBNAILS, ONE SET FOR EACH CARD.

3. SELECTING THE BEST OF EACH, MAKE TWO ROUGH LAYOUTS (ONE FOR EACH CARD).

4. TAPE YOUR PAPER TO THE TABLE AND DRAW IN CENTERING LINES.

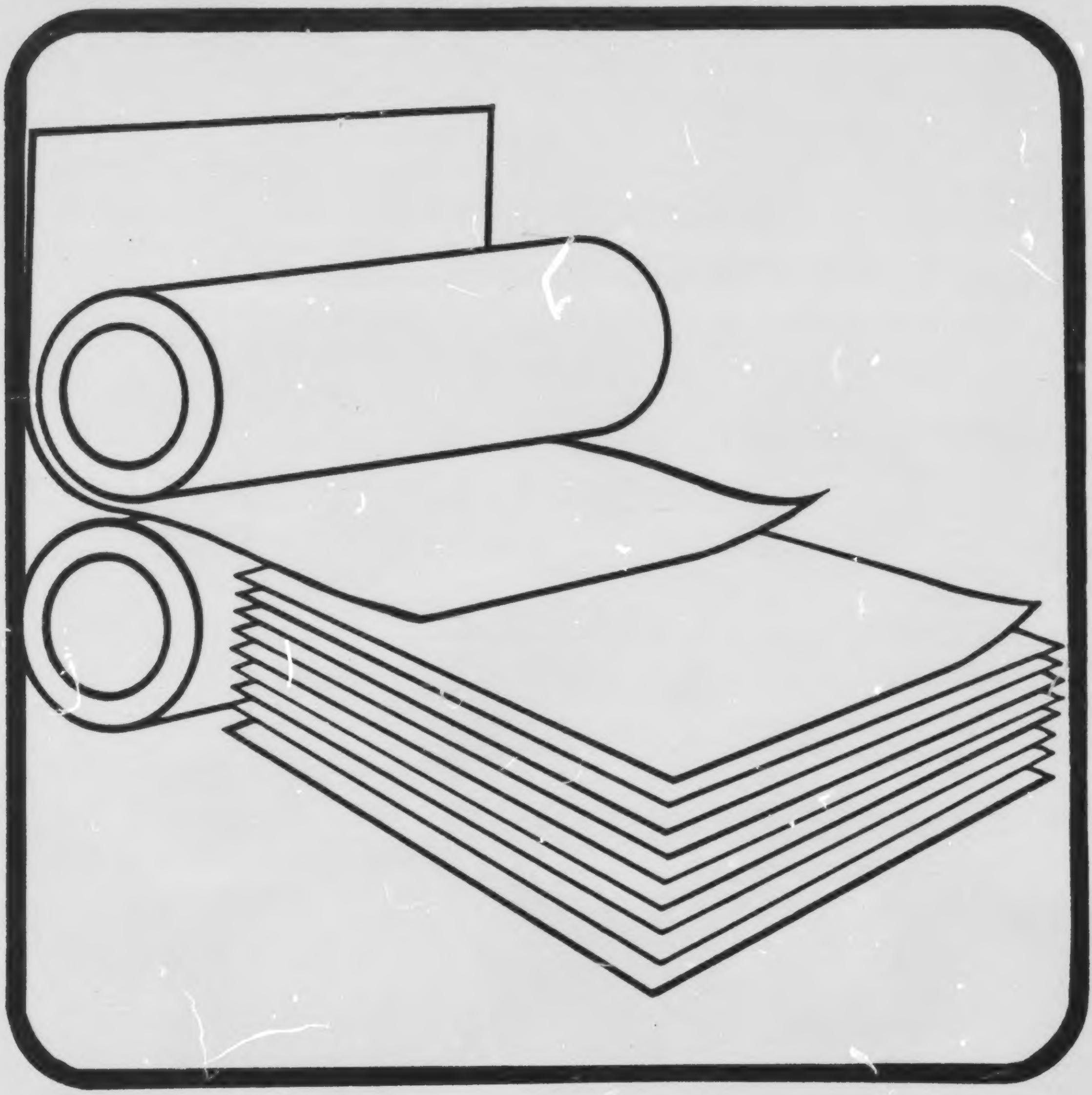
5. PLACE ONE CARD AN INCH ABOVE THE CENTER AND ONE CARD AN INCH BELOW THE CENTER (2" APART), CENTERED WIDTHWISE ON A PIECE OF 8 1/2" X 11" BOND.

6. MAKE TWO FINAL, COMPREHENSIVE LAYOUTS (ONE OF EACH CARD), INDICATING TYPE STYLES AND SIZES TO BE USED IN FINAL PRINTED PIECES.

7. CLEAN UP YOUR WORK AREA.

8. COVER FINAL LAYOUTS WITH TISSUE OVERLAYS.

9. ASK YOUR INSTRUCTOR TO EVALUATE THIS JOB (AND THE TICKET JOB).



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 012
module: 1401 07 012 3 **date:** JUNE 1977 **level:** IV

skill title: LETTERHEADS - ENVELOPES (DESIGNING MODERN BUSINESS STATIONERY AND FORMS)

developed & written by: GLEN PETTIT AND NANCY LOMBARDI

visuals by: DAVE BROWN

WORD GUIDE

LETTERHEAD - A HEADING OR DESIGN PRINTED OR ENGRAVED ON LETTER PAPER; ALSO REFERS TO PAPER HAVING SUCH A HEADING.

UNIFORM PATTERN - SIMILAR DESIGN OR LAYOUT GIVING EACH PIECE A COMMON APPEARANCE.

HARMONIOUS - HAVING PARTS ADAPTED AND PROPORTIONED TO EACH OTHER SO THAT THEY BLEND TOGETHER COMFORTABLY.

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO COMPLETELY DESIGN AND LAYOUT A LETTERHEAD, ENVELOPE AND BUSINESS CARD FOR THE SAME COMPANY OR PERSON USING A FAIRLY UNIFORM PATTERN FOR EACH.

IN ORDER TO DO THIS YOU WILL NEED:

A REQUEST TO DESIGN AND LAYOUT A COMPLIMENTARY SET OF STATIONERY (LETTERHEAD, ENVELOPE AND BUSINESS CARD)

BASIC LAYOUT AND DESIGN EQUIPMENT

8½" X 11" #32 LEDGER

A TYPE SPECIMEN BOOK

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOUR THREE FINAL COMPREHENSIVE LAYOUTS ARE ATTRACTIVE, NEAT, ORDERLY, HARMONIOUS AND MEET TRADE STANDARDS.
2. THEY CONTAIN ALL THE NECESSARY INFORMATION, USE THE CORRECT TYPE STYLES AND SIZES AND ARE ON STANDARD SIZE STOCK FOR BUSINESS STATIONERY.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

CORRESPONDS	TO HAVE COMMUNICATION WITH, ESPECIALLY BY LETTERS.
WATERMARK	A MARKING IN PAPER PRODUCED BY PRESSURE OF A PROTECTING DESIGN ON PAPER AS IT IS BEING MADE; USUALLY IDENTIFIES THE COMPANY THAT MAKES THE PAPER.
LOGOTYPE	(LOGOS) A UNIQUE ARRANGEMENT OF LETTERS USED AS A TRADE DESIGN, NOT NECESSARILY REGISTERED, THAT IDENTIFIES A COMPANY OR PRODUCT - A SYMBOL.

INFORMATION

CONVENTIONAL LETTERHEADS:

THE PURPOSE OF THE LETTERHEAD IS TO CARRY A BUSINESS MESSAGE FROM A FIRM TO THE PERSONS WITH WHOM THE COMPANY CORRESPONDS. A GREAT DEAL OF CONSIDERATION SHOULD BE GIVEN TO THE SELECTION OF TYPE AND ARRANGEMENT OF THE LETTERHEAD. IF THE CARD IS ATTRACTIVE LOOKING IT WILL IMPRESS THE READER FAVORABLY.

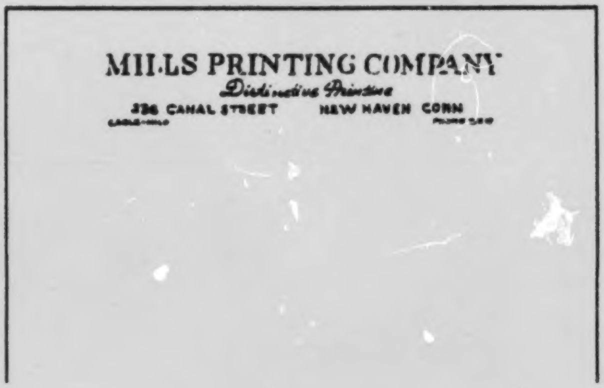
BUSINESS LETTERHEADS ARE USUALLY PRINTED ON A PAPER CALLED "BOND". THIS PAPER IS MADE WITH A VERY HARD FINISH WHICH MAKES AN EXCELLENT SURFACE FOR TYPING AND FOR WRITING WITH PEN AND INK. THE COMMON LETTERHEAD SIZE IS 8½" X 11". BETTER QUALITY LETTERHEADS ARE PRINTED ON WATERMARKED BOND PAPER (HOLD A SHEET OF #32 LEDGER UP TO THE LIGHT TO SEE A WATERMARK).

THE SIZES OF TYPE USED ON A LETTERHEAD VARY FROM 6-POINT TO 30-POINT. TYPE LARGER THAN 30-POINT IS VERY SELDOM USED. MORE THAN ONE FAMILY OF TYPE SHOULD NOT BE USED UNLESS THERE IS A VERY GOOD REASON. THE TYPE SHOULD BE ARRANGED INTO ONE GROUP, IF POSSIBLE, AND A GREAT DEAL FO THOUGHT SHOULD BE GIVEN THE SHAPE OF THE GROUP. THE TYPE SHOULD BE ARRANGED IN EITHER A SQUARED SHAPE, INVERTED PYRAMID, OR LONG-AND-SHORT-LINE GROUP. THE GROUP IS USUALLY CENTERED NEAR THE TOP OF THE PAGE. LOGO TYPES ARE SOMETIMES INCLUDED IN THIS GROUPING AND SOMETIMES THE GROUPING IS THE LOGOTYPE.

IN ARRANGING THE GROUP, THE NAME OF THE COMPANY SHOULD BE AT THE TOP, AND THE TYPE OF BUSINESS NEXT AND THEN THE ADDRESS.

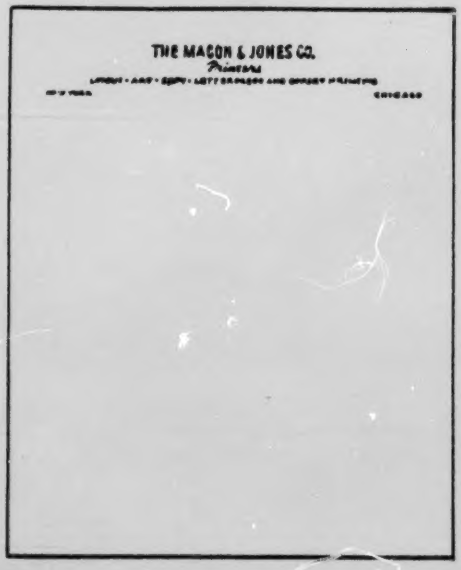
INFORMATION

THE NAME IS USUALLY THE MOST IMPORTANT AND SHOULD BE SET IN THE LARGEST SIZE TYPE (FIG. 1). SOMETIMES, HOWEVER, THE PRODUCT SHOULD BE DISPLAYED MORE THAN THE NAME. IF BRANCH OFFICES, CABLE ADDRESS, TELEPHONE, OR OTHER SUBORDINATE MATERIAL IS TO BE INCLUDED, THEY ARE USUALLY PLACED IN SMALL, LIGHT-FACED TYPE ACCROSS THE VERY BOTTOM OF THE LETTERHEAD OR ARRANGED IN TWO SMALL BALANCING GROUPS ON EACH SIDE OF THE CENTER DISPLAY. THIS MATERIAL IS USUALLY KEPT SMALL AND LIGHT SO AS TO FALL INTO THE BACKGROUND.



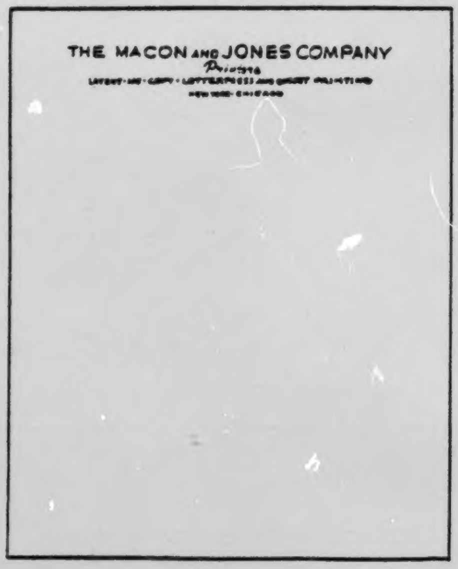
MILLS PRINTING COMPANY
Distinctive Printing
[illegible] CANAL STREET NEW HAVEN CONN

CONVENTIONAL LETTERHEADS SHOULD NOT HAVE THE MAIN GROUP ARRANGED IN A PYRAMID POINTING UP (AS IN FIGURE 2). WITH THE LONGEST LINE ARRANGED AT THE HEAD, AS IN FIGURE 3, THE GROUP POINTS TOWARD THE LETTER ITSELF, WHICH IS THE DIRECTION THE EYE SHOULD TRAVEL. THIS IS CALLED THE "INVERTED PYRAMID".



THE MACON & JONES CO.
Printers
CHICAGO

Fig. 2



THE MACON AND JONES COMPANY
Printers

Fig. 3

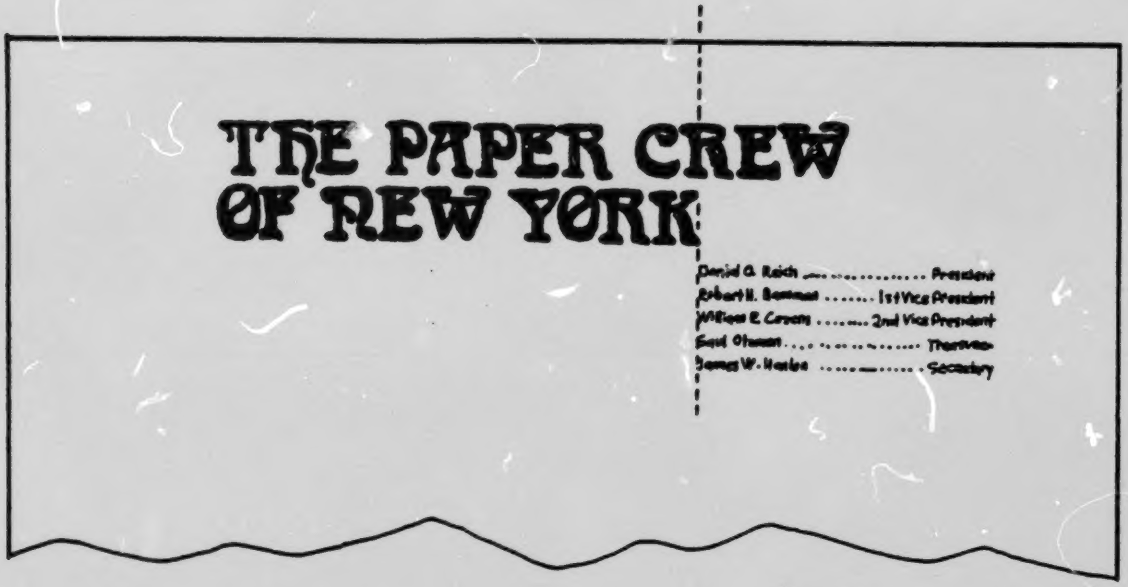
INFORMATION

BASIC MODERN LETTERHEAD ARRANGEMENTS:

AT TIMES, BUSINESS CONCERNS WISH TO HAVE THEIR LETTERHEADS RE-DESIGNED AND MODERNIZED. AS THE ARRANGING OF LETTERHEADS DIFFERS FROM OTHER TYPES OF LAYOUT WORK (A LARGE SPACE HAS TO BE RESERVED FOR THE WRITTEN LETTER), A STUDY SHOULD BE MADE OF THE VARIOUS METHODS OF DESIGNING LETTERHEADS IN THE MODERN MODE.

MOST OF THE MODERN PRINCIPLES ALREADY STUDIED CAN BE APPLIED TO THE DESIGNING OF MODERN LETTERHEADS. WHEN TYPE ALONE IS TO BE USED, IT IS POSSIBLE TO ARRANGE THE COPY ON THE SIDES OF AN IMAGINARY VERTICAL LINE, AS IN OTHER MODERN ARRANGEMENTS.

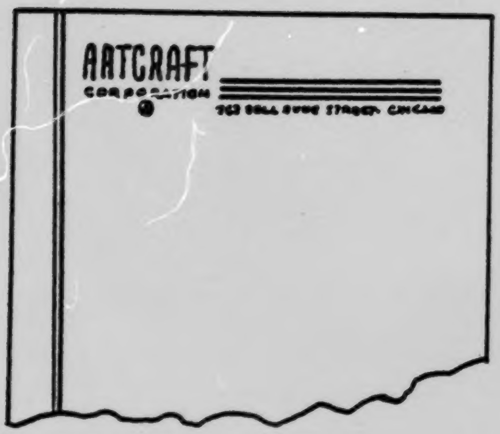
IF THERE IS CONSIDERABLE COPY, IT MAY BE COUNTER BALANCED (SEE EXAMPLE BELOW).

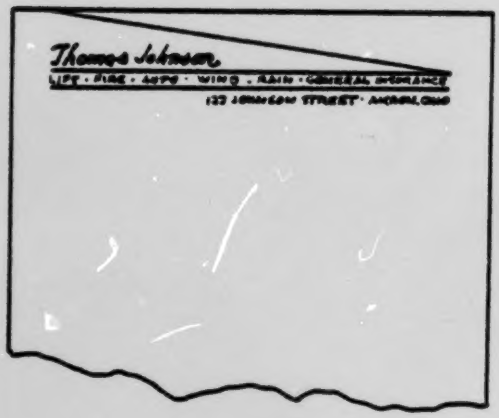

THE PAPER CREW
OF NEW YORK
Daniel G. Reich .... President
Robert H. [illegible] .... 1st Vice President
William E. [illegible] .... 2nd Vice President
Saul [illegible] .... Treasurer
James W. [illegible] .... Secretary

NOTE: THERE IS A NOTEBOOK IN THE GRAPHICS AREA WITH MANY SAMPLES OF CREATIVE, NEW LETTERHEAD DESIGNS. BE SURE YOU LOOK THROUGH IT FOR IDEAS.

AS IN OTHER LAYOUT DESIGNS, RULED LINES ARE EMPLOYED TO ADD MOTION AND DECORATION. THEREFORE, A RULE MAY BE USED IN VARIOUS WAYS, EITHER IN BLACK OR IN COLOR (SEE EXAMPLE ON THE NEXT PAGE).

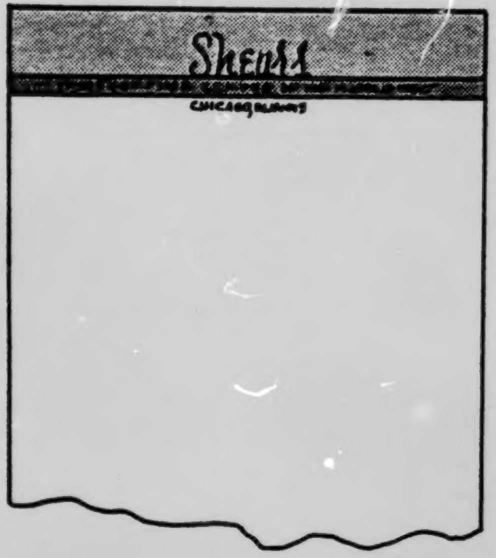
INFORMATION

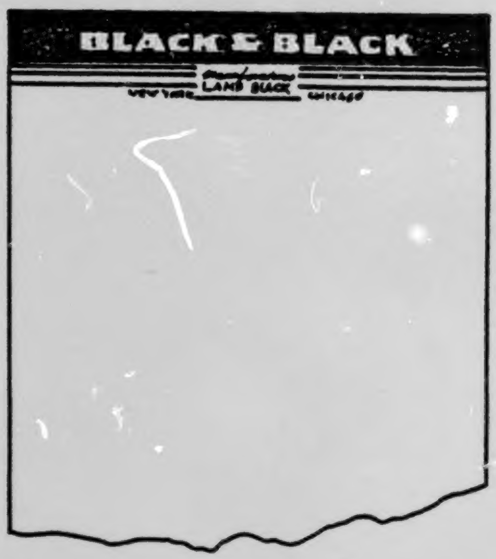

ARTCRAFT
CORPORATION
CHICAGO


Thomas Johnson
LIFE · FIRE · AUTO · WIND · RAIN · GENERAL INSURANCE
JOHNSON STREET

IN SOME CASES, A LETTERHEAD MUST BE FORMAL, YET MODERN. THIS TYPE OF LETTERHEAD CAN BE CREATED BY CENTERING THE TYPE, AND ALLOWING THE RULES TO BLEED.

TINT BLOCKS AND BANDS OF COLOR (OR BLACK) ALSO AID IN DESIGNING MODERN LETTERHEADS. THEY MAY BE USED IN VARIOUS WAYS.




BLACK & BLACK
LAMP BLACK
NEW YORK
CHICAGO

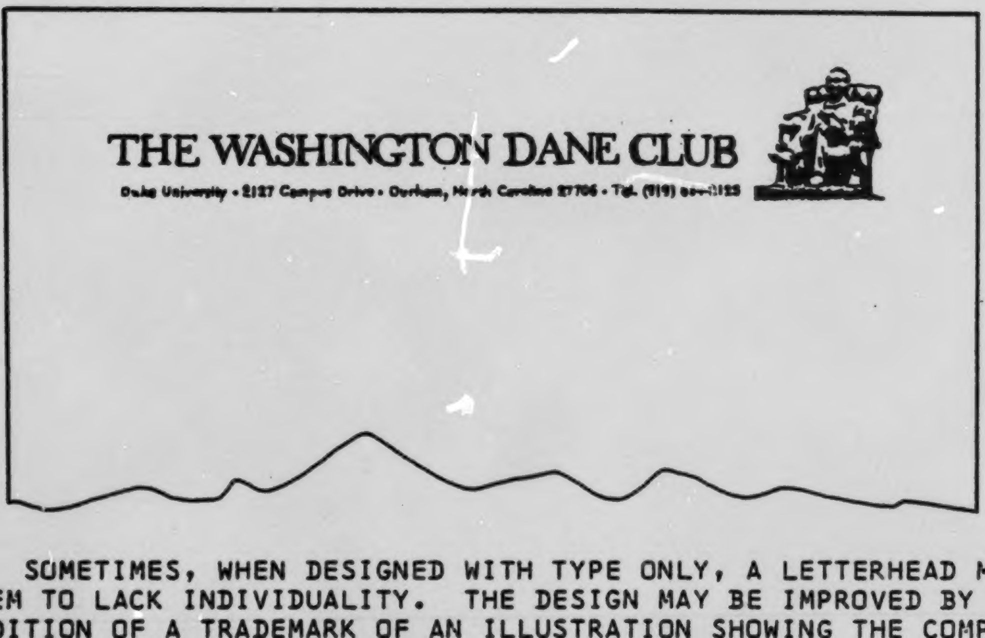
WORD GUIDE

SALUTATION - INTRODUCTORY WORDS OF LETTER, SUCH AS "DEAR MS. (OR MR.) JONES".

TRADEMARK - A WORD, LETTER, DEVICE, OR SYMBOL USED IN CONNECTION WITH MERCHANDISING WHICH POINTS TO THE ORIGIN OR OWNERSHIP OF THE ARTICLE ON WHICH IT APPEARS. (USUALLY, BUT NOT ALWAYS REGISTERED.)

INFORMATION

SINCE THE TYPE IS PLACED OFF-CENTER ON PRACTICALLY ALL MODERN ARRANGEMENTS, THEN THE WEIGHT, OR THE LARGEST GROUP OF TYPE, IS MOST EFFECTIVE WHEN PLACED ON THE RIGHT SIDE OF THE LETTERHEAD. THIS IS BECAUSE THE SALUTATION, WHEN TYPED ON THE LEFT SIDE, WILL AID IN BALANCING THE HEAD. SO, WHEN DESIGNING A LETTERHEAD, CONSIDER CAREFULLY THE APPEARANCE OF THE ENTIRE PAGE, ONCE A LETTER HAD BEEN PRINTED ON THE PAGE.
ALSO, CONSIDER THE FACT THAT EACH LETTER, WHETHER WRITTEN OR TYPED, HAS A MARGIN. THEREFORE, PLACE THE TYPE IN THE HEAD SO THAT THE MARGINS WILL RELATE PLEASINGLY TO THE LETTERHEAD.



THE WASHINGTON DANE CLUB

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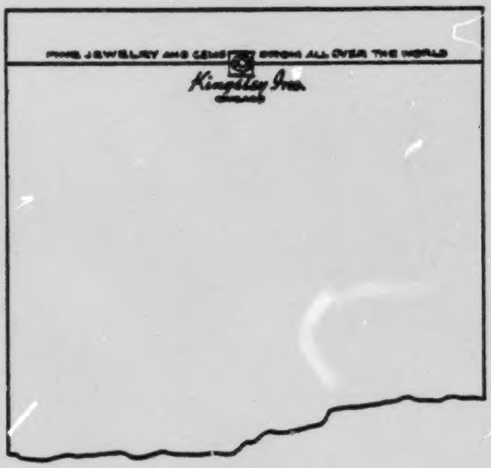
SOMETIMES, WHEN DESIGNED WITH TYPE ONLY, A LETTERHEAD MAY SEEM TO LACK INDIVIDUALITY. THE DESIGN MAY BE IMPROVED BY THE ADDITION OF A TRADEMARK OF AN ILLUSTRATION SHOWING THE COMPANY'S PURPOS (SEE EXAMPLE ON THE NEXT PAGE).

INFORMATION



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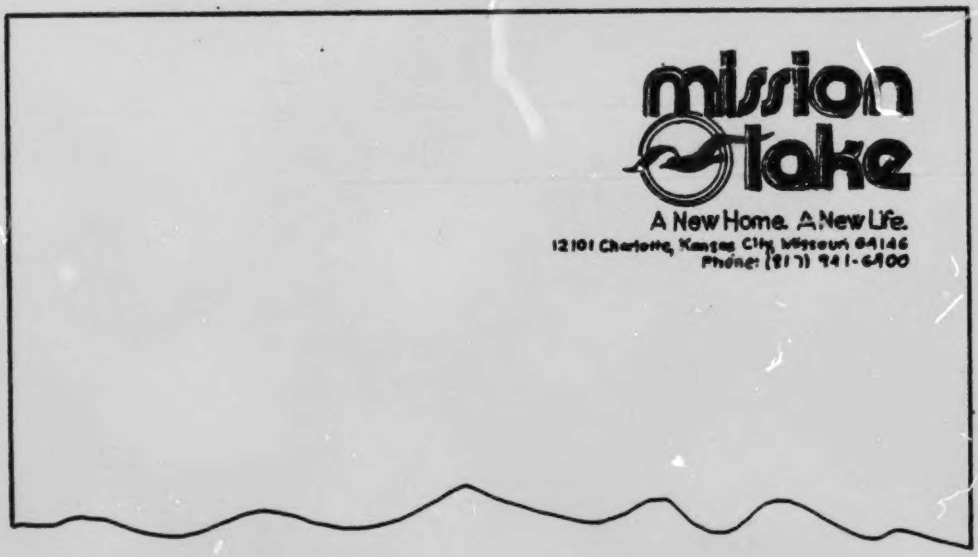
ALSO, WITH THE INTRODUCTION OF MODERN GRAPHIC DESIGN TECHNIQUES, MANY OLD LETTERHEADS CONTAINING TRADEMARKS HAVE BEEN REDESIGNED, USING THE TRADEMARK IN A NEW, MORE GRAPHIC WAY.



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WORD GUIDE

EMBOSSING -	IMPRESSING CHARACTERS OR A PATTERN ON PAPER TO PRODUCE A RAISED SURFACE.
DIE-CUT -	THE USE OF SHARP STEEL RULES TO CUT SPECIAL SHAPES FROM PRINTED SHEETS.
VARNISH -	A THIN, PROTECTIVE COATING APPLIED TO A PRINTED SHEET FOR PROTECTION AND/OR APPEARANCE. (CAN BE GLOSSY OR FLAT)

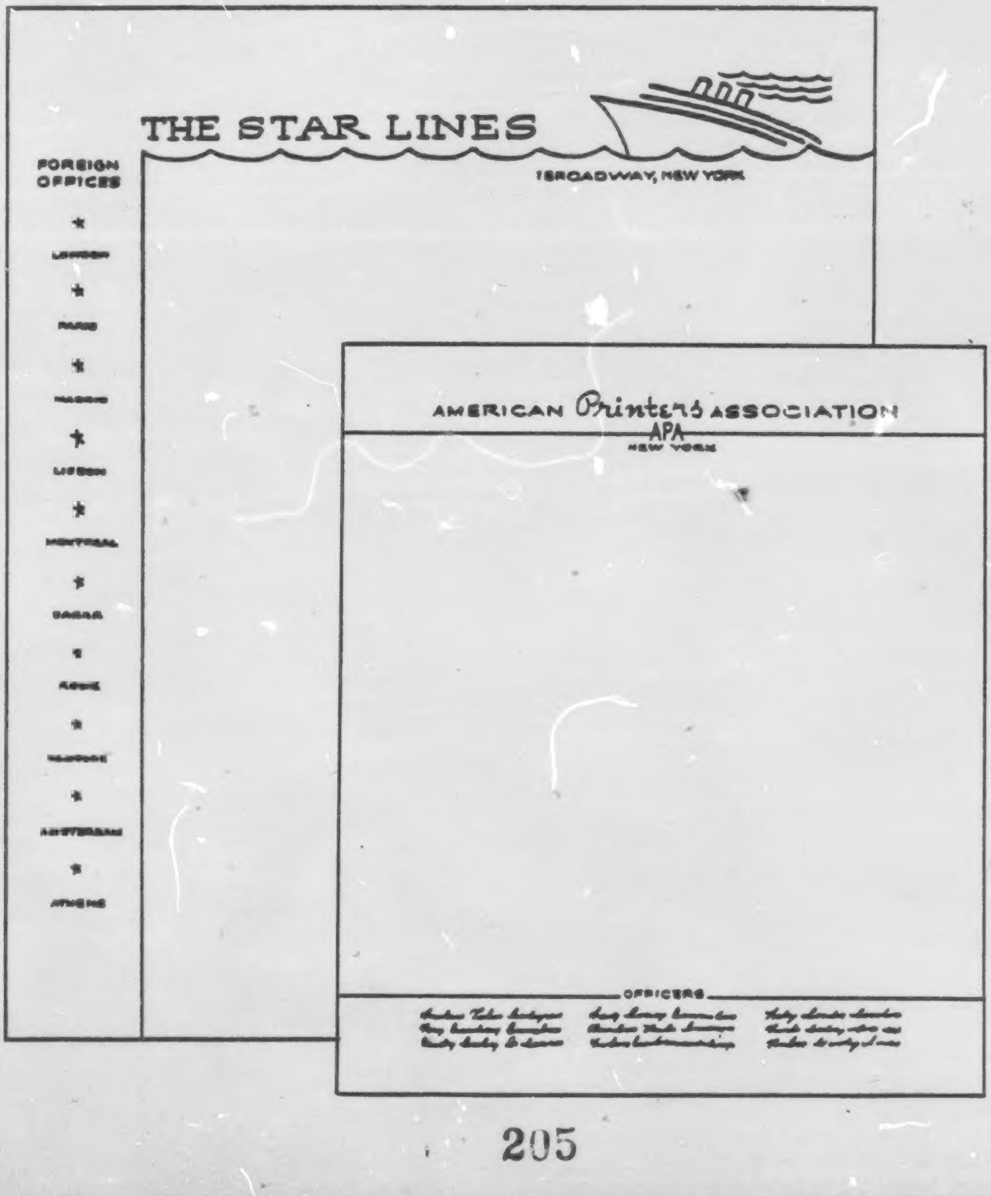
INFORMATION

SEVERAL SPECIAL MODERN GRAPHIC DESIGN METHODS, SUCH AS EMBOSSING, DIE-CUTTING, SPECIAL METALLIC INKS, VARNISH, AND HIGH GLOSS INKS ADD INDIVIDUALITY TO LETTERHEADS. ALL OF THESE METHODS ARE MORE EXPENSIVE THAN CONVENTIONAL PRINTING METHODS, BUT NONE ARE UNUSUALLY EXPENSIVE. SOMETIMES, THE SIMPLE USE OF A METALLIC INK (A RELATIVELY INEXPENSIVE METHOD) CAN PROVIDE A VERY IMPRESSIVE, ELEGANT LOOK TO A COMPANY'S STATIONERY.

THE USE OF COLORED INKS ALSO PROVIDES A SPECIAL, INDIVIDUAL APPEARANCE FOR STATIONERY. THIS IS AN INEXPENSIVE METHOD, THOUGH MORE EXPENSIVE THAN USING BLACK INK. THE LETTERHEAD WOULD STILL BE PRINTED AS A ONE-COLOR JOB, BUT THE COLOR COULD BE BROWN, BLUE, OR WHATEVER ELSE. A ONE-COLOR JOB, EVEN IF OTHER THAN BLACK, IS LESS EXPENSIVE TO PRINT THAN A TWO-COLOR JOB.

INFORMATION

AT TIMES, THE COPY WILL SUGGEST AN ARRANGEMENT AND, IN PRACTICALLY EVERY CASE, THE POSITIONING OF THE LETTERHEAD DESIGN WILL DEPEND UPON THE COPY. FOR EXAMPLE, BESIDES THE NAME AND ADDRESS OF A COMPANY, THE COPY MUST CONTAIN A LONG LIST OF OFFICERS OR PRODUCTS. IN ORDER TO PLACE THEM AT THE TOP OF THE LETTERHEAD, YOU MIGHT USE SO MUCH SPACE THAT THERE WOULD NOT BE ENOUGH BLANK PAPER LEFT FOR THE TYPEWRITTEN LETTER. THEREFORE, THE LIST OF OFFICERS MIGHT BE PLACED IN THE LEFT MARGIN, OR AT THE BOTTOM OF THE PAGE.


THE STAR LINES
1 BROADWAY, NEW YORK
FOREIGN OFFICES
AMERICAN Printers ASSOCIATION
APA
NEW YORK
OFFICERS

WORD GUIDE

CACHET - A DEVICE PRINTED OR STAMPED ON MAIL.

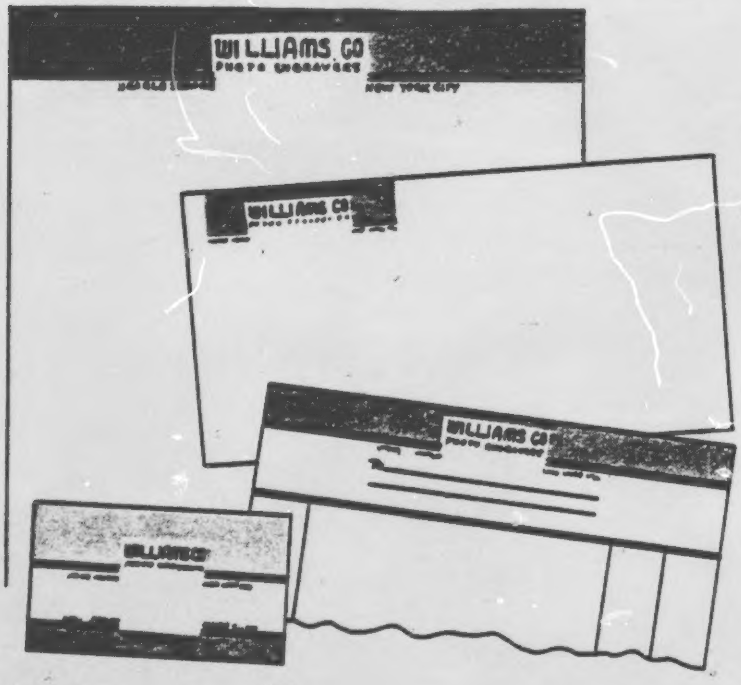
CONTINUITY - SAMENESS, UNIFORMITY.

INFORMATION

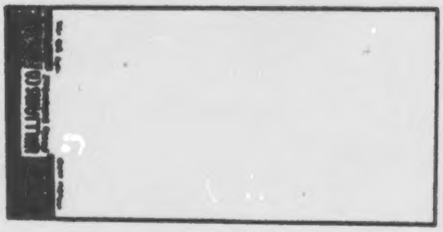
CONTINUITY IN THE DESIGN OF BUSINESS FORMS

MANY BUSINESS CONCERNS DESIRE TO HAVE THEIR LETTERHEADS, ENVELOPE CORNERS, BILLHEADS, AND OTHER BUSINESS FORMS ARRANGED SO THAT THEY ARE SIMILAR IN DESIGN (FIGURE 12). WHEN THIS IS THE CASE, THE LAYOUT PERSON HAS TO ARRANGE A LETTERHEAD DESIGN THAT CAN BE USED THROUGHOUT, ONE WHICH WILL HAVE "CONTINUITY". THE COPY ON THE ENVELOPE MAY BE SLIGHTLY DIFFERENT, BUT SHOULD BE THE SAME IN DESIGN. THE RETURN MARK IN THE ENVELOPE GIVES THE FIRM NAME AND ADDRESS SO THAT THE LETTER CAN BE RETURNED, IF NECESSARY.

THE POST OFFICE DEPARTMENT PREFERS TO HAVE THESE RETURN MARKS ON THE FRONT OF THE ENVELOPE, ALTHOUGH SOME DESIGNERS PLACE THEM ON THE BACK. ON THE FRONT OF THE ENVELOPE, THE UPPER LEFT HAND CORNER IS THE BEST LOCATION FOR THE MARK, BUT IN SOME CASES THE LEFT END (FIGURE 12 A) IS USED, THE POST OFFICE DEPARTMENT INSISTS THAT IT BE PLACED AT LEAST THREE AND ONE HALF INCHES FROM THE RIGHT END OF THE ENVELOPE TO LEAVE ROOM FOR STAMPS AND CACHETS.



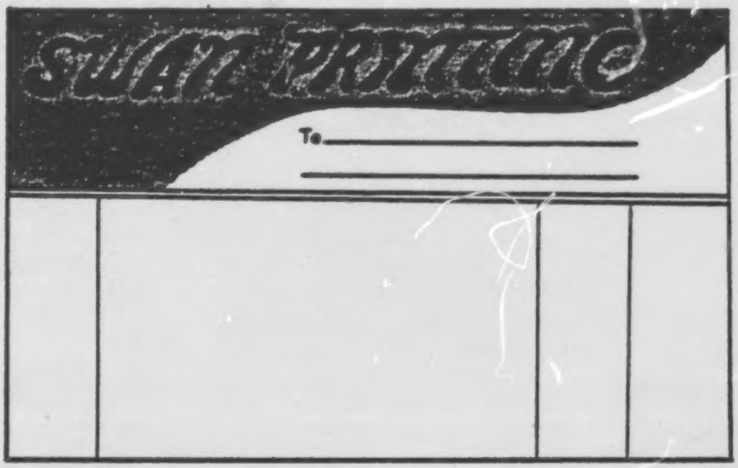
12



12A

INFORMATION

GENERALLY, IT IS VERY EASY TO PLACE THE SAME DESIGN ON BOTH THE LETTERHEAD AND THE BILLHEAD, ESPECIALLY WHEN THEY ARE BOTH THE SAME WIDTH. AT THE TOP OF THE BILLHEAD, A SPACE MUST BE RESERVED FOR BOTH THE NAME AND ADDRESS OF THE PERSON TO WHOM THE BILL IS ADDRESSED (FIGURE 13). IN MOST CASES, THIS IS PLACED TO THE LEFT OF CENTER SO THAT, WHEN FOLDED, IT WILL BE IN THE RIGHT POSITION TO USE IN WINDOW OR TRANSO-ENVELOPES (ENVELOPES WITH OPENINGS FOR NAME AND ADDRESS).



STANDARD LETTERHEAD SIZES

BUSINESS LETTERHEADS, BILLHEADS, AND STATEMENTS ARE USUALLY PRINTED ON A PAPER CALLED "BOND". THIS PAPER IS MADE WITH A RELATIVELY HARD FINISH WHICH FORMS AN EXCELLENT SURFACE FOR TYPING OR WRITING WITH PEN AND INK. THE COMMON LETTERHEAD SIZES ARE 8½" X 5½", 8½" X 7¼", 7¼" X 10½", AND 8½" X 11". THE LAST SIZE, 8½" X 11", IS USED MORE THAN THE OTHERS.

BILLHEAD SIZES

BILLHEADS ARE SENT TO BUYERS AS WRITTEN CHARGES. THE BILLHEAD IS MAILED IMMEDIATELY AFTER GOODS ARE DELIVERED OR SERVICES RENDERED AND GIVES THE BUYER THE AMOUNT DUE THE SENDER. COMMON BILLHEAD SIZES ARE 8½" X 7", 8½" X 5½", AND 8½" X 14".

STATEMENT SIZES

THE STATEMENT IS SENT OUT ONCE A MONTH TO INFORM THE BUYER OF THE AMOUNT DUE THE SENDER. THE WORDED STATEMENT SIZES ARE 8½" X 5½", 4¼" X 5½", 3½" X 8½", AND 5½" X 6".

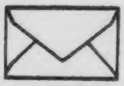
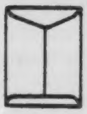
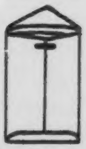
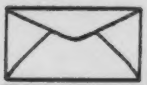
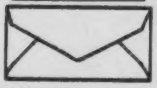
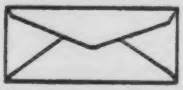
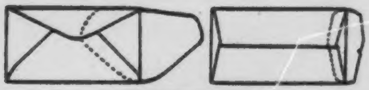
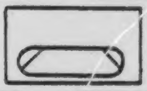
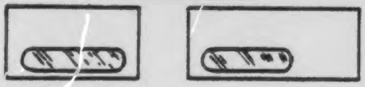
INFORMATION

BILLHEADS AND STATEMENTS MAY BE PURCHASED CUT-TO-SIZE, AND PEN-RULED WITH BOTH VERTICAL AND HORIZONTAL LINES. A BLANK SPACE IS LEFT AT THE TOP FOR PRINTING THE LETTERHEAD.

ENVELOPE SIZES

ENVELOPES MAY BE PURCHASED IN VARIOUS SIZES AND FOR NUMEROUS PURPOSES. THEY MAY BE OBTAINED TO MATCH VARIOUS KINDS OF PAPER SO THAT THEY MAY BE USED HARMONIOUSLY TOGETHER FOR BUSINESS PURPOSES OR FOR MAILING ADVERTISEMENTS. THE ENVELOPE TO BE USED WITH THE LETTERHEAD IS USUALLY OF THE SAME PAPER STOCK AS THE LETTERHEAD. ALTHOUGH IT IS POSSIBLE TO PURCHASE ENVELOPES IN VARIOUS STYLES AND SIZES, THERE ARE A FEW SIZES THAT ARE USED MORE THAN OTHERS. THE MOST POPULAR STYLES, NUMBERS, AND SIZES ARE AS FOLLOWS: (GO TO PAGE 14)

INFORMATION

NAME	ILLUSTRATION	NUMBER	SIZE (IN INCHES)
BARONIAL		NO. 5 NO. 5½	4 1/8 X 5 1/8 4 3/8 X 5 5/8
CATALOG		NO. 1 NO. 10½	6 X 9 9 X 12
CLASP		NO. 55 NO. 90	6 X 9 9 X 12
COMMERCIAL		NO. 6 3/4 NO. 6	3 5/8 X 6 1/2 3 3/8 X 6
MONARCH		NO. 7 3/4	3 7/8 X 7 1/2
*OFFICIAL		NO. 10	4 1/8 X 9 1/2
POSTAGE SAVER		NO. 6 3/4 NO. 10	3 5/8 X 6 1/2 4 1/8 X 9 1/2
WINDOW (ONE PIECE)		NO. 6 3/4 NO. 10	3 5/8 X 6 1/2 4 1/8 X 9 1/2
WINDOW		NO. 6 3/4 NO. 10	3 5/8 X 6 1/2 4 1/8 X 9 1/2

*THE ENVELOPE MOST COMMONLY USED.

JOB STEPS

THIS IS ANOTHER INDIVIDUAL & CREATIVE MOD. YOU ARE TO DESIGN AND LAYOUT A COMPLETE SET OF BUSINESS STATIONERY (LETTERHEAD, ENVELOPE, AND BUSINESS CARD). YOU MAY USE THE COPY BELOW, OR WITH THE INSTRUCTOR'S PERMISSION, DESIGN THE STATIONERY FOR SOMEONE ELSE.

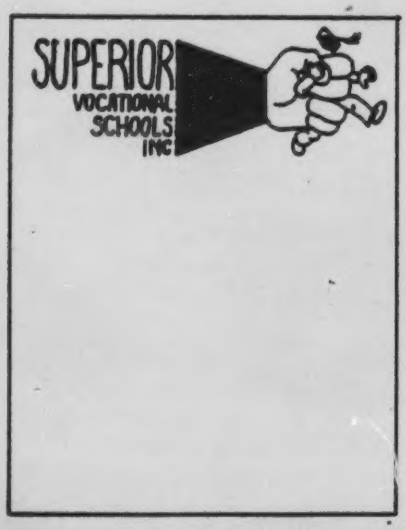
COPY: CAPITAL AREA CAREER CENTER
611 HAGADORN ROAD
MASON, MI 48854
PHONE: (517) 676-1051
SERVING THE INGHAM INTERMEDIATE SCHOOL DISTRICT

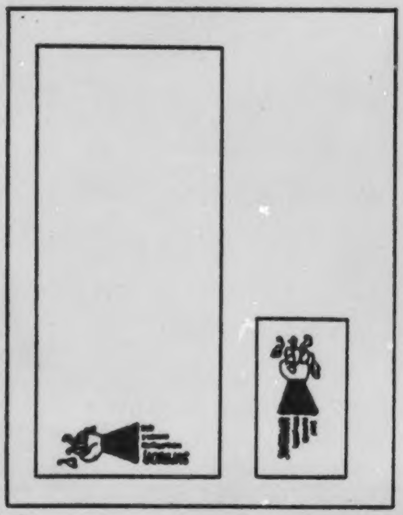
SIZES: LETTERHEAD - 8½" X 11"
ENVELOPE - OFFICIAL #10, 4 1/8" X 9 1/2"
CARD - 3 1/2" X 2"

ANY CUT, LOGO, OR DESIGN MAY BE USED, YOU MAY ALLOW FOR TWO COLORS, ONE, OR A COLOR OTHER THAN BLACK IF YOU WISH. TINTS ARE ACCEPTABLE ALSO.

BE SURE TO LOOK THROUGH THE LETTERHEAD SAMPLE BOOK BEFORE STARTING.

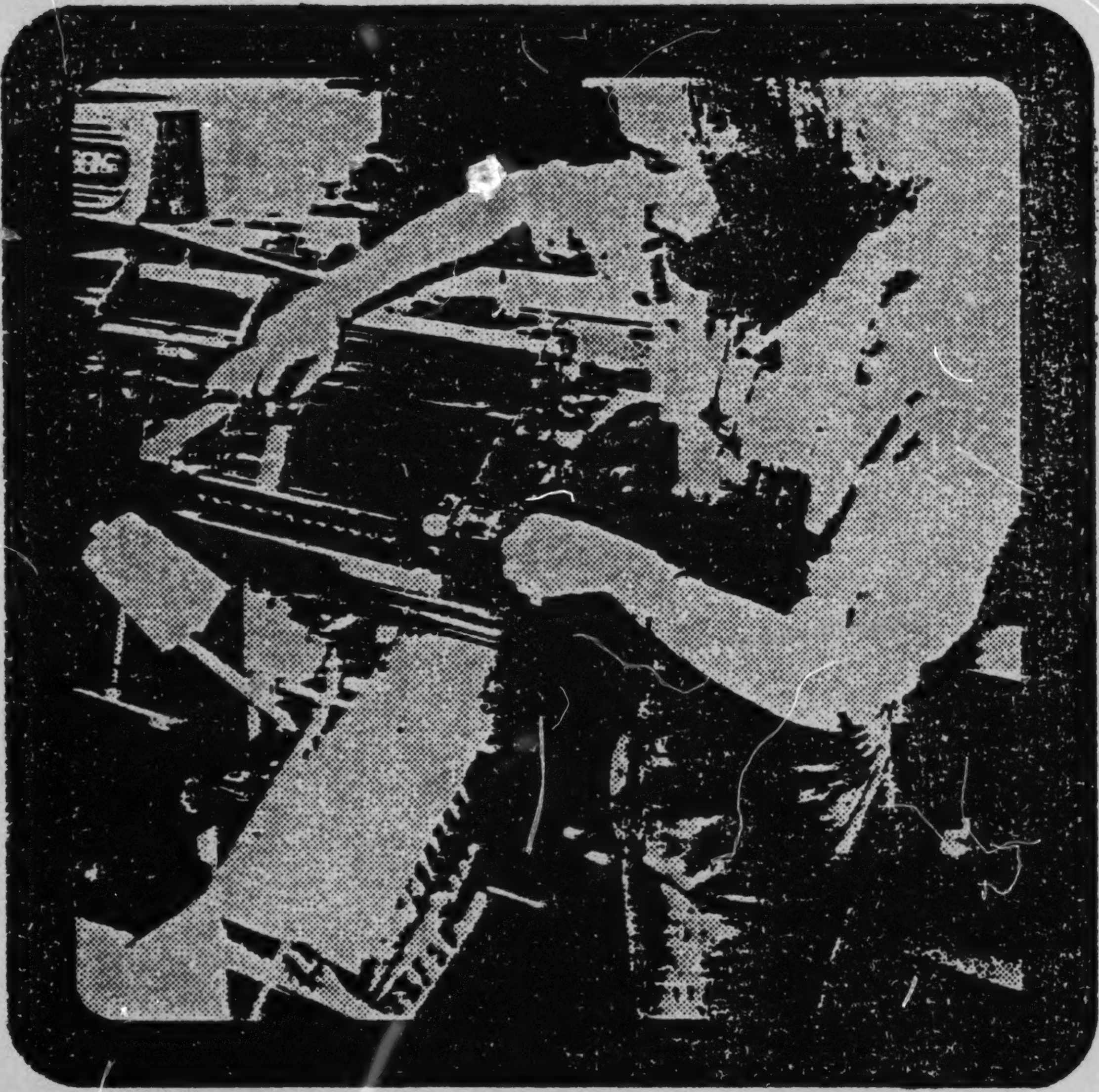
1. GET ALL EQUIPMENT AND GO TO YOUR WORK AREA.
2. MAKE THREE SETS OF THUMBNAILS, ONE FOR EACH PIECE OF STATIONERY.
3. SELECTING THE BEST, MAKE ONE ROUGH LAYOUT OF EACH. (REMEMBER: YOU MUST HAVE CONTINUITY THROUGHOUT.)
4. MAKE YOUR THREE FINAL, COMPREHENSIVE LAYOUTS (ONE EACH) ON TWO SEPERATE SHEETS OF 8½" X 11" LEDGER; THE LETTERHEAD ON ONE SHEET, AND THE ENVELOPE AND CARD ON THE OTHER. (AS ILLUSTRATED BELOW)





JOB STEPS

5. CLEAN UP YOUR WORK AREA
6. COVER FINAL, COMPREHENSIVE LAYOUTS WITH TISSUE OVERLAYS.
7. HAVE YOUR INSTRUCTOR CHECK AND EVALUATE YOUR STATIONERY LAYOUTS.



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 014
module: 1401 07 014 3 date: 9/77 level:

skill title: TITLE PAGES IN GRAPHIC ARTS LAYOUT AND DESIGN

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO ORGANIZE THE INFORMATION IN A PLEASING MANNER, SELECT APPROPRIATE TYPE STYLES AND SIZE, ARRANGE THE GROUPS AND PROPERLY LAYOUT THE TITLE PAGE.

AND IN ORDER TO DO THIS YOU WILL NEED:

A TITLE PAGE

BASIC LAYOUT AND DESIGN EQUIPMENT

8 1/2" X 11" 20# BOND

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU HAVE MADE YOUR TITLE PAGE NEAT, ATTRACTIVE AND EASY TO READ IN A LOGICAL SEQUENCE.
2. TYPE SIZES AND STYLES ARE COMPLIMENTARY AND THE INFORMATION AND GROUPS ORGANIZED AND HAVE A PLEASING APPEARANCE.
3. THE LAYOUT AND DESIGN OF THE TITLE PAGE MEET TRADE STANDARDS.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

IN A BOOK, THE MOST DIFFICULT PAGE TO ARRANGE IS THE TITLE PAGE. THE PURPOSE OF THIS TITLE PAGE IS TO LIST AND INTRODUCE THE CONTENTS OF THE BOOK. TO FULFILL THIS PURPOSE, THE PAGE USUALLY CONTAINS:

1. THE NAME OF THE BOOK
2. THE AUTHOR'S NAME
3. SOME DESCRIPTIVE MATTER
4. THE NAME AND ADDRESS OF THE PUBLISHERS

THE DESIGNER HAS MORE FREEDOM IN ARRANGING THIS PAGE THAN ANY OTHER IN A BOOK. IF WE REMEMBER THAT THE COPY ON TITLE PAGES IS ALWAYS DIFFERENT, WE CAN SEE THAT THIS ALLOWS THE DESIGNER TO ARRANGE TITLE PAGES SO THAT NO TWO JOBS WILL LOOK THE SAME.

AS THERE ARE ONLY A FEW LINES OF COPY ON A TITLE PAGE, THE DESIGNER MAY SPREAD OUT THE LINES TO GIVE A WELL-BALANCED LOOK TO THE PAGE (FIGURE 1). THE LINES THAT READ TOGETHER AND ARE RELATED SHOULD BE GROUPED TOGETHER, AND THE FEWER GROUPS FORMED, THE BETTER (FIGURE 2).

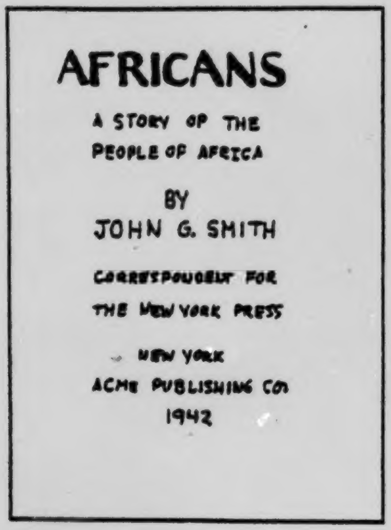

AFRICANS
A STORY OF THE
PEOPLE OF AFRICA
BY
JOHN G. SMITH
CORRESPONDENT FOR
THE NEW YORK PRESS
NEW YORK
ACME PUBLISHING CO.
1942

FIG. 1

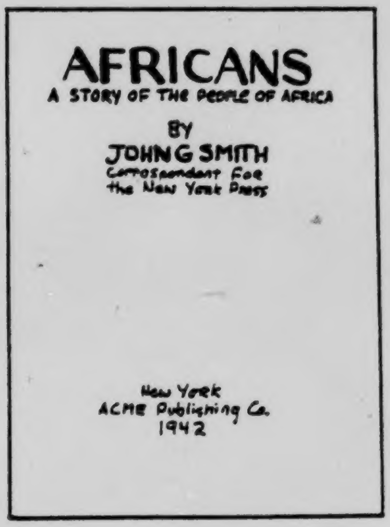

AFRICANS
A STORY OF THE PEOPLE OF AFRICA
BY
JOHN G SMITH
Correspondent For
the New York Press
New York
ACME Publishing Co.
1942

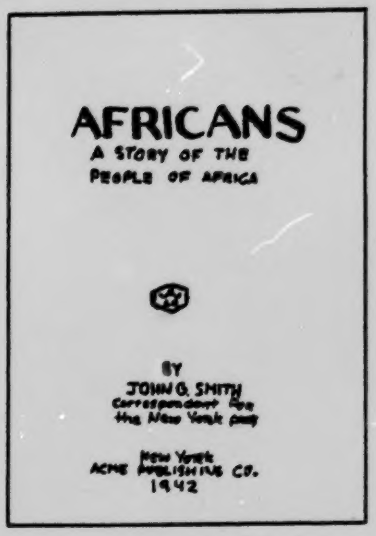
FIG. 2

YEARS AGO, THE TITLE PAGE HAD DECORATIVE BORDERS AND ORNAMENTS, BUT TODAY SIMPLICITY IS THE KEYNOTE OF ALL PRINTING. PLAIN BORDERS AND SIMPLE ORNAMENTS ARE PREFERRED TO FANCY DESIGNS. PLAIN TYPE DESIGNS SHOULD ALSO BE SELECTED AND THE TYPE USED SHOULD BE THE SAME AS THAT USED THROUGHOUT THE BOOK.

INFORMATION

WHEN DESIGNING TITLE PAGES, THE DESIGNER SHOULD CONSIDER MANY FACTS. FIRST, THE TITLE PAGES IS A RIGHT-HAND PAGE; THEREFORE, THE LEFT-HAND MARGIN AT THE GUTTER WOULD BE NARROWEST, HEAD A LITTLE WIDER, OUTSIDE STILL WIDER AND THE FOOT WIDEST. THE WEIGHT SHOULD BE PLACED ABOVE THE CENTER OF THE TITLE PAGE. THIS IS ACCOMPLISHED BY PLACING THE LARGEST GROUP OF TYPE AND THE LONGEST LINES ABOVE THE CENTER (FIGURE 3). IF THE WEIGHT IS BELOW THE CENTER, IT APPEARS TO BE OFF-BALANCE (FIGURE 4). THEREFORE, A TITLE PAGE SHOULD BE LARGE AT THE TOP AND SMALL AT THE BOTTOM.

FIG. 3

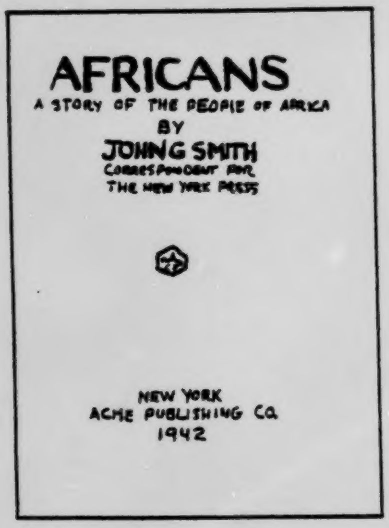


AFRICANS
A STORY OF THE
PEOPLE OF AFRICA

BY
JOHN G. SMITH
Correspondent for
the New York press

New York
ACME PUBLISHING CO.
1942

FIG. 4



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A STORY OF THE PEOPLE OF AFRICA
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CORRESPONDENT FOR
THE NEW YORK PRESS

NEW YORK
ACME PUBLISHING CO.
1942

AS MENTIONED BEFORE, THE TYPE SELECTED SHOULD BE OF THE SAME FAMILY AS THAT ON THE OTHER PAGES IN THE BOOK. A TITLE PAGE SHOULD NOT BE OVERDISPLAYED, SO LARGE SIZES OF TYPE SHOULD BE USED SPARINGLY. THE NAME OF THE BOOK IS USUALLY IN THE LARGEST SIZE, AUTHOR'S NAME SECOND AND THE OTHER LINES CONSIDERABLY SMALLER. SOME DESIGNERS CLAIM THAT IT IS SAFEST TO SET A PAGE IN EITHER ALL CAPS OR ALL LOWER CASE. THIS IS A VERY SAFE RULE TO FOLLOW BUT, AT TIMES, WHEN A GREAT DEAL OF DESCRIPTIVE COPY IS ON THE PAGE, ONE STYLE MIGHT BECOME TIRESOME TO THE READER.

ON THE OTHER HAND, A PAGE SET PARTLY IN CAPS AND PARTLY IN LOWER CASE WOULD HAVE A LITTLE MORE VARIETY.

THE PUBLISHER'S NAME AND ADDRESS AT THE FOOT OF THE PAGE ARE ARRANGED IN A TRADITIONAL STYLE WHICH IS STILL CORRECT TODAY. IF THE NAME OF THE PUBLISHING COMPANY AND ONE CITY IS USED AS THE ADDRESS, IT IS SET (AS IN FIGURE 5) WITH THE CITY PLACED ABOVE THE ADDRESS.

WORD GUIDE

HARMONIZE - BLEND IN EASILY.

INFORMATION

NEWYORK
ACME PUBLISHING COMPANY

FIG. 5

NEWYORK
ACME PUBLISHING COMPANY
1942

FIG. 6

ACME PUBLISHING COMPANY
NEW YORK·CHICAGO

FIG. 7

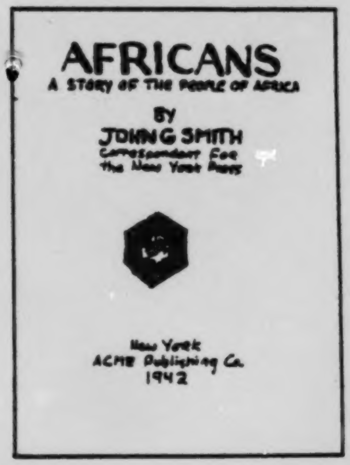
IF THE DATE IS ADDED TO THE GROUP, IT IS PLACED BELOW THE COMPANY NAME (AS IN FIGURE 6). SOME PUBLISHERS HAVE OFFICES IN VARIOUS CITIES AND THESE MUST APPEAR IN THE COPY. IN THAT CASE, THE GROUP IS ARRANGED WITH THE CITY NAMES PLACED UNDER THE NAME OF THE COMPANY (FIGURE 7).

WHEN THE TITLE PAGE IS FAIRLY OPEN, AN ORNAMENT IS QUITE OFTEN PLACED BETWEEN THE LARGE GROUP AT THE HEAD OF THE PAGE AND THE SMALL GROUP AT THE FOOT. THE ORNAMENT SHOULD HARMONIZE IN TONE WITH THE TYPE AND ALSO BE APPROPRIATE FOR THE SUBJECT. FOR EXAMPLE, AN ORNAMENT USING A DECORATIVE BIRD AS THE MOTIF WOULD NOT BE APPROPRIATE IN A BOOK ON PRESSWORK. INSTEAD, SOME DESIGN RELATED TO PRINTING SHOULD BE USED. IF AN ORNAMENT THAT HARMONIZES WITH THE SUBJECT ISN'T AVAILABLE, PERHAPS ONE THAT HARMONIZES WITH THE TYPE MAY BE USED. SEVERAL TYPE FACES HAVE ORNAMENTS DESIGNED TO USE WITH THE TYPE.

INFORMATION

THE ORNAMENT SHOULD NOT BE PLACED IN THE CENTER BETWEEN THE TWO GROUPS AND SHOULD NOT BE TOO LARGE OR TOO DARK. IF IT IS LARGE AND DARK IN TONE, IT WILL DISTRACT THE READER'S ATTENTION FROM THE TYPE (FIGURE 8). THE SPACE BETWEEN THE TWO GROUPS OF TYPE SHOULD BE DIVIDED INTO EIGHT PARTS AND THE ORNAMENT PLACED AT THE THIRD DIVISION FROM THE TOP (FIGURE 9).

FIG. 8


AFRICANS
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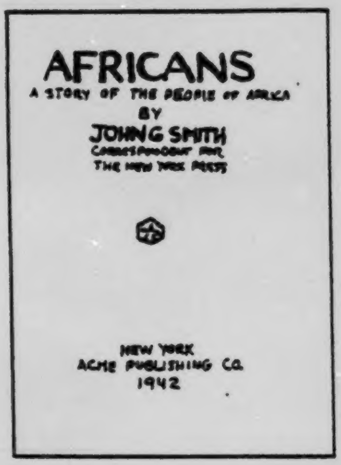
ACME Publishing Co.
1942


AFRICANS
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CORRESPONDENT FOR
THE NEW YORK PRESS
NEW YORK
ACME PUBLISHING CO.
1942

FIG. 9

MOST SMALL INPLANT SHOPS RUN MANY REPORTS OR OUTLINES. THESE ARE SMALL BOOKLETS OF 10 TO 100 PAGES USUALLY IN SHORT RUNS OF 25 TO 500. THEY CAN'T AFFORD AN ATTRACTIVE COVER DESIGN AND ARE USUALLY IN A HURRY.

BY BASICALLY APPLYING THESE SUGGESTIONS FOR A TITLE PAGE, YOU CAN DESIGN A SIMPLE BUT ATTRACTIVE COVER.

WORD GUIDE

THUMBNAILS - BRIEF, ACCURATE SKETCHES.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. SELECT ONE COPY; (A), (B), OR (C); SIZE OF THE TITLE PAGE IS 6" X 9" DEEP:

   A. PHOTO OFFSET FUNDAMENTALS: A BASIC MANUAL FOR THE BEGINNER IN PHOTO OFFSET. BY JOHN E. COGOLI, MCKNIGHT & MCKNIGHT POLISHING COMPANY, BLOOMINGTON, ILLINOIS, 1973

   B. PRACTICE OF PRINTING: A GUIDE FOR COMPREHENSIVE TRAINING IN MODERN LETTERPRESS PRINTING. BY RALPH W. POLK, CHAS. A. BENNETT COMPANY, INC., PEORIA, ILLINOIS, 1971

   C. POCKET PAL: A GRAPHIC ARTS PRODUCTION HANDBOOK. BY MICHEAL H. BRUNO, INTERNATIONAL PAPER COMPANY, NEW YORK, NEW YORK, 1970

3. MAKE YOUR THUMBNAILS.

4. MAKE YOUR ROUGH LAYOUT.

5. TAPE PAPER TO THE TABLE, DRAW CENTERING LINES AND TITLE PAGE SIZE.

6. MAKE YOUR FINAL COMPREHENSIVE LAYOUT.

7. COVER WITH A 7" X 10" OVERLAY AND PLACE YOUR NAME ON THE LAYOUT.

8. CLEAN UP THE AREA AND PUT AWAY ALL EQUIPMENT AND MATERIALS.

9. HAVE THE INSTRUCTOR EVALUATE YOUR WORK.

graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 015
1401 07 015 3 **date:** 10/77 **level:**

skill title: ORNAMENTATION AND DISTORTED TYPE

developed & written by: GLEN PETTIT

visuals by:

WORD GUIDE

OBLIQUE AXIS - EXPLAINED IN INFORMATION PAGES

DISTORTED TYPE - EXPLAINED IN INFORMATION PAGES

APPROPRIATE - FITTING, GOES WITH THE SUBJECT OR THEME

COMPLEMENTARY - FIT WELL TOGETHER

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO LAYOUT AND DESIGN AN ATTRACTIVE ADVERTISEMENT USING MOTION (OBLIQUE AXIS) AND A MODERN APPEARANCE (DISTORTED TYPE).

IN ORDER TO DO THIS YOU WILL NEED:

THE FORMAT FOR AN ADVERTISEMENT

BASIC LAYOUT AND DESIGN EQUIPMENT

8 1/2 X 11" 20# BOND

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOUR LAYOUT AND DESIGN IS ATTRACTIVE, EASY TO READ, MODERN, AND WILL ATTRACT THE READER'S ATTENTION.
2. TYPE SIZES AND STYLES ARE APPROPRIATE AND COMPLEMENTARY, POINTING DEVICES ARE CORRECT AND THE ENTIRE LAYOUT MEETS TRADE STANDARDS.

WORD GUIDE

SERIFS - SHORT LINES COMING FROM TOP AND/OR BOTTOM OF LETTERS, EXAMPLE, SERIF

HARMONIZE - BLEND EASILY WITH

INFORMATION

WHEN DESIGNING A MODERN LAYOUT WHERE A LITTLE ORNAMENTATION IS DESIRED, DECORATIVE BORDERS AND ORNAMENTS CANNOT BE APPROPRIATELY USED. THE TYPES USED IN MODERN ARRANGEMENTS ARE PLAIN, SIMPLE, WITHOUT SERIFS OR SQUARE BLOCK SERIFS. SO, IN ORDER THAT BORDERS AND ORNAMENTS HARMONIZE WITH THE TYPE, THEY SHOULD BE SIMPLE IN DESIGN. THE TYPE OF DECORATION USUALLY EMPLOYED IN MODERN CONSISTS OF GEOMETRIC DESIGNS SUCH AS SQUARES, CIRCLES, TRIANGLES, STARS, ETC. THESE GEOMETRIC SPOTS SHOULD NOT BE USED WITHOUT A PURPOSE. IF AN OPEN SPACE IN A LAYOUT HAS A GEOMETRIC DESIGN TO HELP FILL THE SPACE, THE ORNAMENT IS WASTED BECAUSE IT WILL DRAW THE EYE AWAY FROM THE TYPE (FIG. 1). THEREFORE, SUCH DESIGNS SHOULD BE USED TO ATTRACT THE EYE TO THE TYPE TO KEEP THE PRINTING EASY TO READ (FIG. 2).

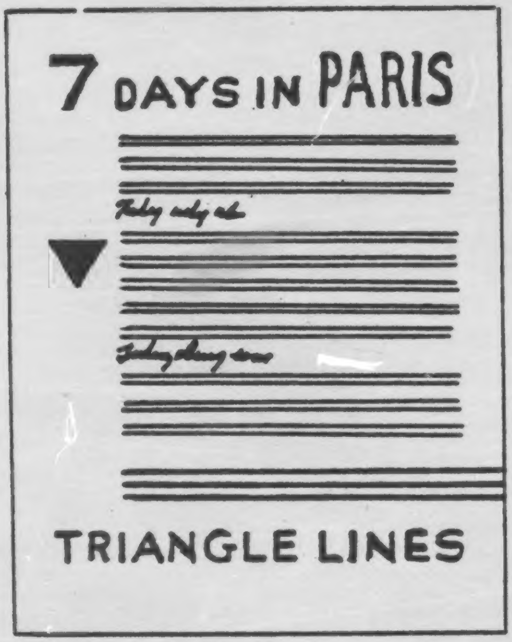


Fig.1 *The triangular shaped ornament draws the readers attention away from the type message instead of aiding readability.*

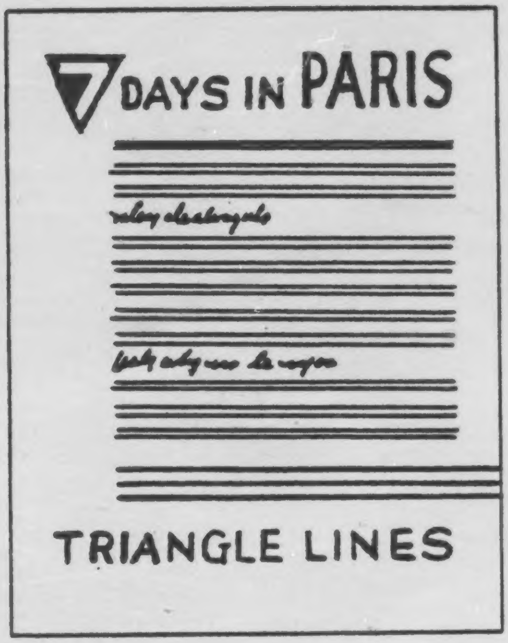


Fig.2 *The ornament attracts the eye to the type and is a part of the display head.*

INFORMATION

ANOTHER METHOD OF DECORATING MODERN ARRANGEMENTS IS TO USE BANDS OR BLOCKS OF COLOR, OR BLOCKS OF BLACK (FIG. 3). THESE ARE COMMONLY CALLED TINT BLOCKS BY DESIGNERS. IT IS CUSTOMARY TO BLEED THESE TINT BLOCKS, AS THE BLEEDING OF CUTS, RULES, ETC. IS COMMON PRACTICE AMONG DESIGNERS. AT TIMES, THE LAYOUT PERSON WILL USE A GRADATION OF RULES INSTEAD OF A TINT BLOCK. A GRADATION OF RULES IS AN ARRANGEMENT OF RULES STARTING FROM A THICK ONE AND GRADING THEIR WIDTHS DOWN TO A THIN ONE (FIG. 4). WHEN USING THIS METHOD, ALWAYS KEEP THE HEAVIEST RULE ON THE OUTSIDE, AWAY FROM THE TYPE, TO DIRECT THE EYE INTO THE ADVERTISEMENT (FIG. 5). IF THE HEAVY RULE IS NEAREST THE TYPE, IT WILL LEAD THE READER'S EYE OUT OF THE PAGE (FIG. 6).

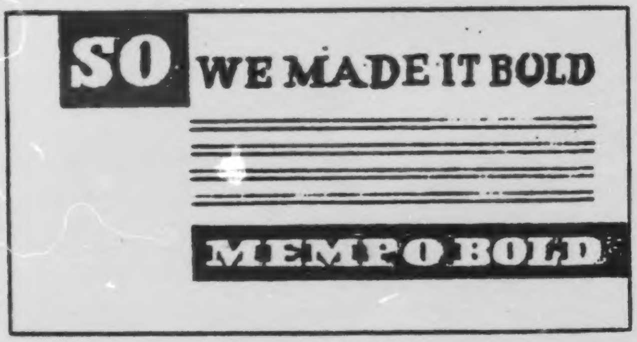

SO
WE MADE IT BOLD
MEMPO BOLD

Fig. 3

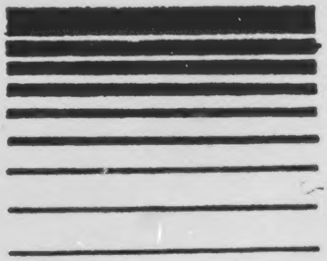


Fig. 4

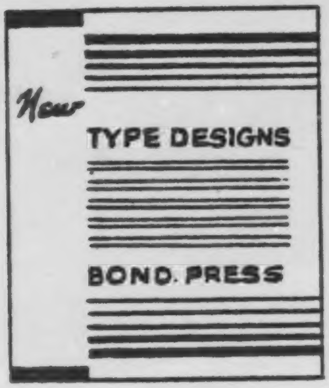

New
TYPE DESIGNS
BOND PRESS

Fig. 5

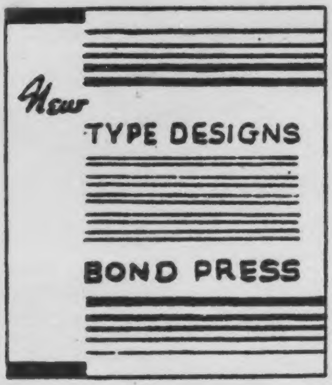
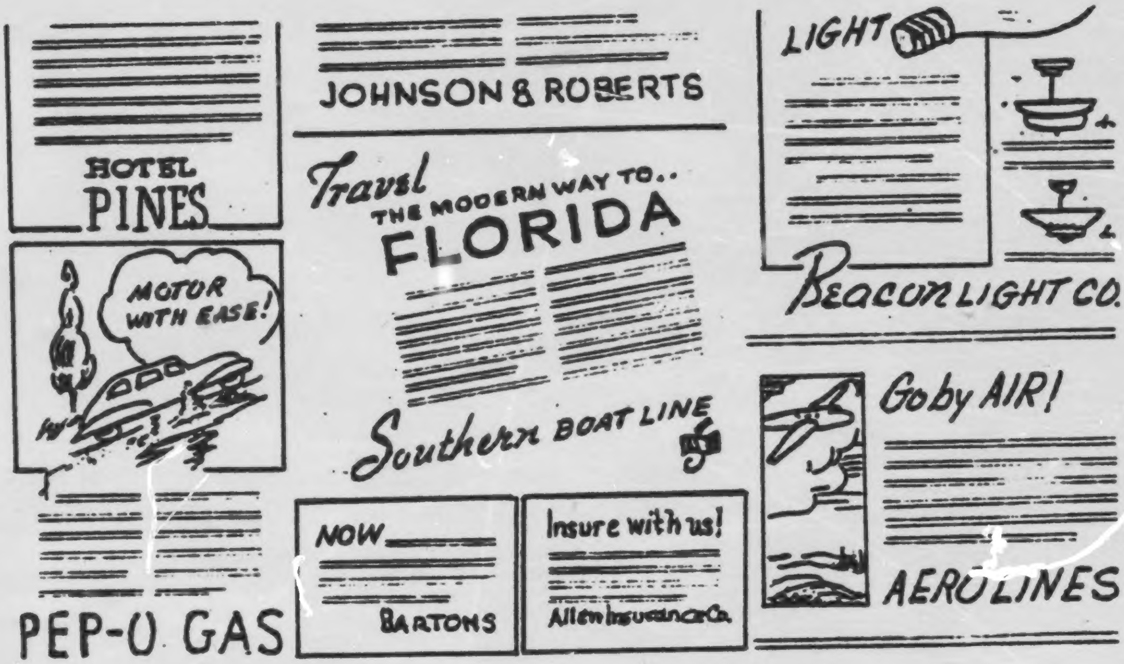

New
TYPE DESIGNS
BOND PRESS

Fig. 6

INFORMATION

THE OBLIQUE AXIS (SLANTING LINE) IN MODERN LAYOUT IS A DEVICE USED TO CREATE ADDED MOTION AND TO ATTRACT ATTENTION (FIG. 1). IN NEWSPAPERS, PROGRAMS AND PUBLICATIONS, SEVERAL ADVERTISEMENTS ARE OFTEN PLACED SIDE BY SIDE. THE USUAL ARRANGEMENT IS TO HAVE EVERY ADVERTISEMENT IN AN UPRIGHT POSITION, BUT AN OCCASIONAL OBLIQUE LAYOUT AMONG THE ADVERTISEMENTS WILL ATTRACT ATTENTION.


HOTEL PINES
JOHNSON & ROBERTS
LIGHT
Travel THE MODERN WAY TO.. FLORIDA
MOTOR WITH EASE!
Beacon LIGHT CO.
Southern BOAT LINE
Go by AIR!
NOW
BARTONS
Insure with us!
Allen Insurance Co.
AEROLINES
PEP-O GAS

INFORMATION

WHEN THIS TYPE OF ARRANGEMENT IS USED, THE DESIGN SHOULD BE INTERESTING SO THAT THE READER WILL NOT BE CONSCIOUS OF THE OBLIQUE ARRANGEMENT OF THE LAYOUT. THE TYPE MASSES SHOULD BE ARRANGED ON EACH SIDE OF THE VERTICAL AS IN OTHER MODERN DESIGNS, AND THEN PLACED ON A SLANT. IF WE READ FROM LEFT TO RIGHT, WE SHOULD SLANT THE COPY IN THE SAME DIRECTION (FIG. 1), ALTHOUGH VERY PLEASING ARRANGEMENTS HAVE BEEN MADE BY SLANTING THE COPY FROM RIGHT TO LEFT. WHEN TILTED AT TOO GREAT AN ANGLE, IT FORCES THE READER TO TURN HIS/HER HEAD OR THE SHEET IN ORDER TO READ THE MESSAGE (FIG. 2).

ANOTHER METHOD OF UNUSUAL ARRANGEMENT OF LAYOUTS TO ATTRACT ATTENTION IS THAT EMPLOYED IN FIG. 3. THIS METHOD IS ESPECIALLY APPROPRIATE WHEN THE DESIGNER WISHES TO GIVE THE READER AN IMPRESSION OF SPEED.

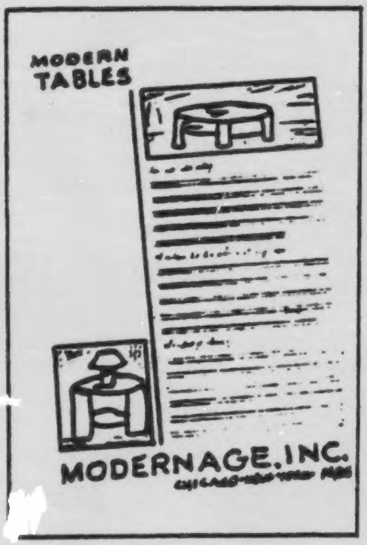


Fig. 1

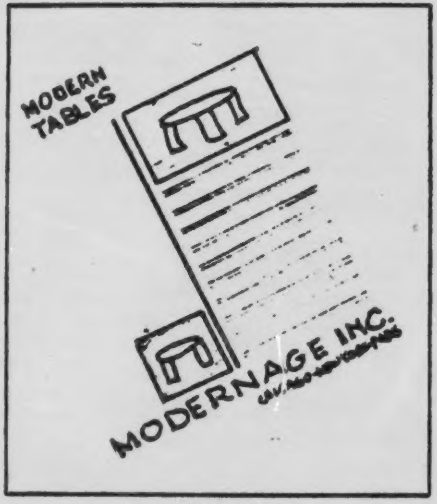


Fig. 2

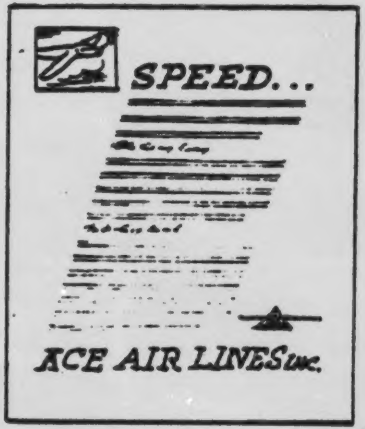

SPEED...
ACE AIR LINES Inc.

Fig. 3

INFORMATION

DISTORTED TYPE LINES

DESIGNERS OF PRINTING AT TIMES DISTORT TYPE LINES IN ORDER TO GIVE A PAGE A MODERN APPEARANCE. IF HANDLED CORRECTLY, PLEASING ARRANGEMENTS CAN BE CREATED BY USING THIS METHOD.

TYPE LINES IN SOME MODERN ADVERTISEMENTS RUN UP AND DOWN THE PAGE (FIG. 1), AND, IF USED CORRECTLY, GIVE A PAGE A MODERN APPEARANCE. IN ORDER TO READ THIS LINE, IT WOULD BE NECESSARY TO TURN THE SHEET SO THAT THE LINE ACTS MORE LIKE A BORDER (FIG. 2). THIS LINE OF COPY IS UNIMPORTANT (FIG. 1). ONLY A SINGLE LINE OR SENTENCE SHOULD BE RUNNING IN THIS DIRECTION, NOT TWO OR THREE LINES.

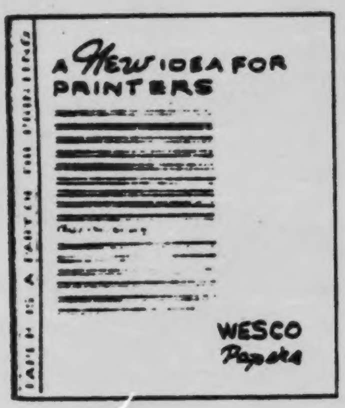
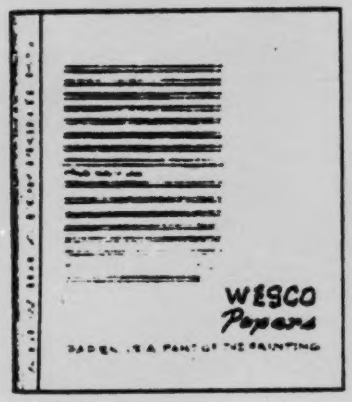

A New IDEA FOR PRINTERS
WESCO Papers

Fig. 1 *The slogan is running up the side as a part of the border. This is approved as it is an unimportant line*

Fig. 2 *The display head should not run up the side as it is too important to be used in this manner.*


WESCO Papers
BORDER IS A PART OF THE PRINTING

MODERN ADVERTISEMENTS ARE ALSO ARRANGED WITH TYPE RUNNING UP AND DOWN THE PAGE IN CHINESE FASHION (FIG. 3). WHEN THE DESIGNER USES THIS METHOD, HE/SHE SHOULD USE ONLY ONE WORD. IF TWO OR THREE WORDS (FIG. 4), ARE SET IN THIS MANNER, THEY ARE DIFFICULT TO READ. SINCE PEOPLE ARE NOT ACCUSTOMED TO READING UP AND DOWN, IT IS NECESSARY FOR THE LAYOUT PERSON TO SELECT AN UNIMPORTANT WORD.

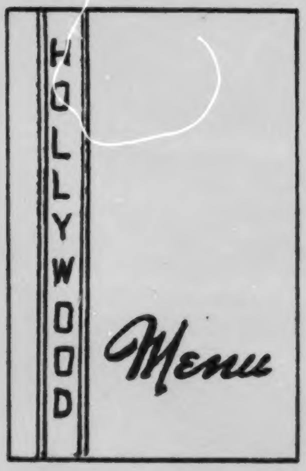


Fig. 3

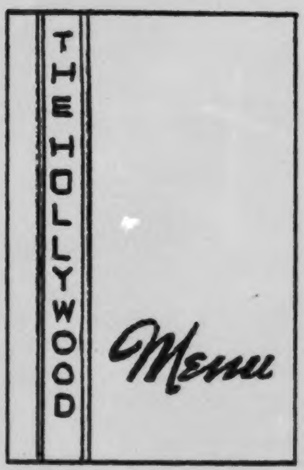


Fig. 4

INFORMATION

TYPE LINES IN SOME ADVERTISEMENT ARE ARRANGED TO TURN CORNERS. THIS STYLE IS USUALLY EMPLOYED WHEN IT IS POSSIBLE FOR THE TYPE TO BE USED AS A PART OF A BORDER DESIGN (FIG. 5). AN IMPORTANT LINE SHOULD NEVER BE ARRANGED IN THIS MANNER, AS IT IS DIFFICULT TO READ.

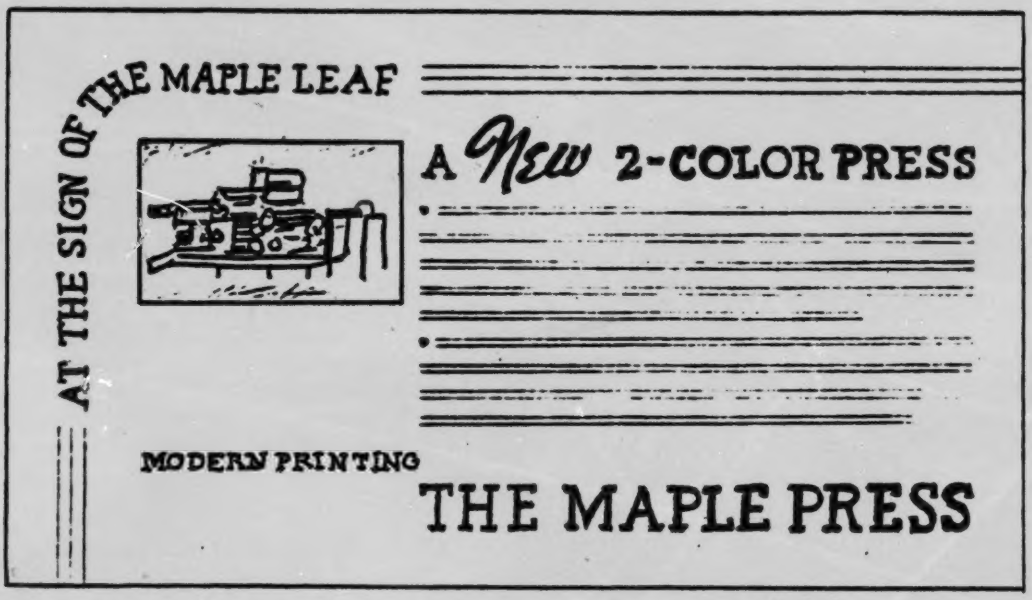

AT THE SIGN OF THE MAPLE LEAF
A New 2-COLOR PRESS
MODERN PRINTING
THE MAPLE PRESS

Fig. 5

TO INDICATE COLOR ON A LAYOUT, DRAW THE ENTIRE LAYOUT IN BLACK PENCIL ON THE OVERLAY CIRCLE OR ROUGHLY DRAW WHAT WILL BE IN THE SECOND COLOR (BLACK IS USUALLY COUNTED AS ONE COLOR, SO A BLUE AND BLACK AD IS A 2 COLOR AD), BE SURE TO WRITE THE COLOR INK ON THE OVERLAY.

WORD GUIDE

THUMBNAILS - BRIEF, ACCURATE SKETCHES

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. SELECT EITHER COPY (A) OR (B) BELOW. SIZE IS 7 X 10". INCORPORATE THE OBLIQUE AXIS AND ALLOW FOR ONE COLOR PLUS BLACK.

    A. DISPLAY HEAD: EXHIBITION OF MODERN COSMETICS

    TEXT: ANY AMOUNT NECESSARY

    CUT: 2 X 3" DEEP

    SUBHEAD: FIRST SHOWING IN AMERICA

    SIGNATURE: MAX FACTOR COSMETICS AVAILABLE AT ALL LOCAL COSMETIC COUNTERS

    B. DISPLAY HEAD: THE INDIVIDUAL IN EVENING STYLES

    TEXT: ANY AMOUNT NECESSARY

    CUTS: 2 X 4" DEEP AND 2 X 1" DEEP

    SUBHEAD: I GOT IT AT GREENS

    SIGNATURE: GREENS
    EAST LANSING AND
    MERIDIAN MALL

3. MAKE YOUR THUMBNAILS.

4. MAKE YOUR ROUGH LAYOUTS.

5. MAKE YOUR COMPREHENSIVE LAYOUT AND INDICATE TYPE SIZES.

6. OVERLAY.

7. CLEAN UP WORK AREA AND PUT AWAY ALL EQUIPMENT AND MATERIALS.

8. SUBMIT TO INSTRUCTOR FOR APPROVAL.

graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 016
1401 07 016 3

date: 9/77

level:

skill title: MODERN RULE USE (RULES AND BORDERS)

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO LAYOUT AND DESIGN AN ATTRACTIVE AND PLEASING ADVERTISEMENT INCORPORATING THE MODERN USE OF RULES (VERTICAL RULE, PARAGRAPH TREATMENT, DOT AND RULE BORDERS).

AND IN ORDER TO DO THIS YOU WILL NEED:

AN ADVERTISEMENT

BASIC LAYOUT AND DESIGN EQUIPMENT

8 1/2"X 11" 20# BOND

WE WILL KNOW YOU CAN DO IT WHEN:

THE LAYOUT AND DESIGN IS ATTRACTIVE, EASY TO READ, IS MODERN, SHOWS MOTION, ATTRACTS ATTENTION AND INCORPORATES MODERN RULES IN ITS DESIGN. TYPE SIZES AND STYLES ARE APPROPRIATE AND COMPLIMENTARY. THE ENTIRE LAYOUT MEETS TRADE STANDARDS.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

LEFT HAND VERTICAL RULE

WHEN DESIGNING A PAGE CONTAINING A SMALL AMOUNT OF COPY FOR WHICH A MODERN ARRANGEMENT IS DESIRED USE A RULE DOWN THE LEFT SIDE OF THE PAGE (FIGURE 1). THE RULE IN THIS POSITION WILL FORCE THE TYPE TO BE SET OFF-CENTER, GIVING THE PAGE A MORE MODERN APPEARANCE. THE RULE SHOULD BE ALLOWED TO BLEED AT EITHER TOP OR BOTTOM (OR BOTH) BECAUSE BLEEDING RULES HELP PROVIDE THE MODERN LOOK. WHEN BLEEDING A RULE ON THE OFFSET PRESS, REMEMBER THAT THE GRIPPER ON THE PRESS TAKES 1/4". EITHER PRINT ON A LARGER SHEET OR RUN A SINGLE BLEED, BOTTOM-FIRST.

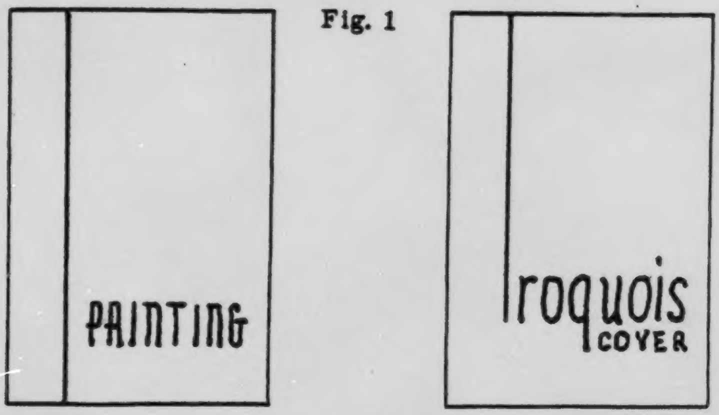


Fig. 1

INSTEAD OF USING A SINGLE RULE, YOU CAN USE VARIOUS COMBINATIONS OF RULES (FIGURE 2). THIS IS ESPECIALLY TRUE WHEN THE COPY CONTAINS A SMALL CUT OR TRADEMARK BECAUSE THE RULES AND CUT MAY BE COMBINED INTO A SIMPLE BORDER ARRANGEMENT.

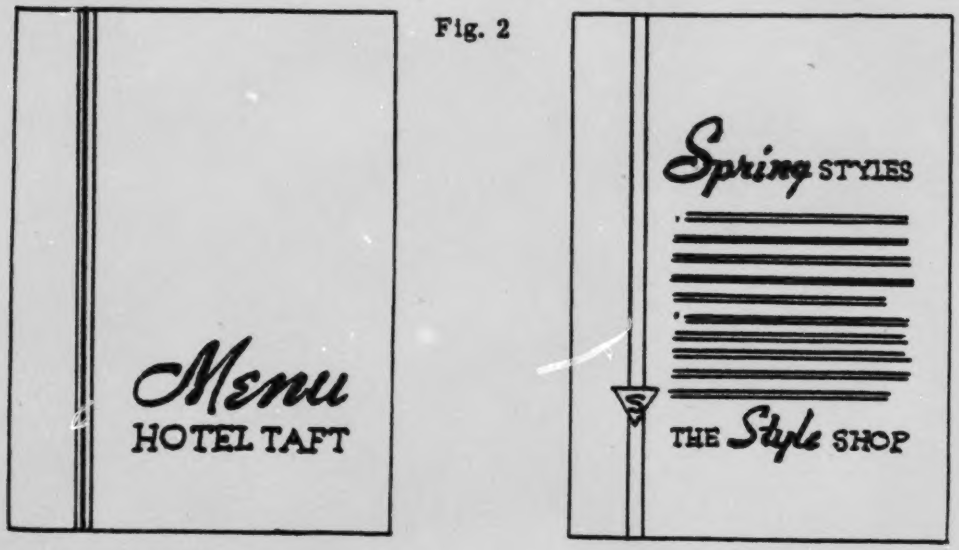


Fig. 2

WORD GUIDE

FLUSH - AGAINST, RIGHT NEXT TO.

INFORMATION

BESIDES USING THE RULE DOWN THE LEFT SIDE, YOU CAN EFFECT A CHANGE IN DESIGN BY COMBINING HORIZONTAL RULES WITH VERTICAL RULES (IF THE COPY PERMITS). VARIOUS ARRANGEMENTS CAN BE FORMED BY COMBINING THE RULES IN THIS MANNER (FIGURE 3, 4, AND 5).

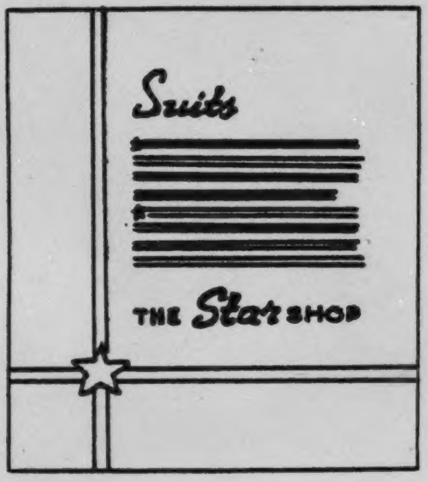

Suits
THE Star SHOP

Fig. 3

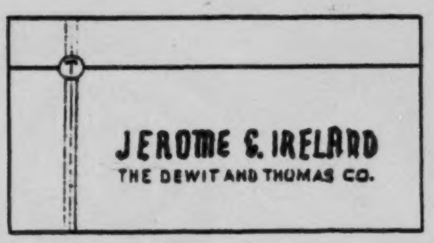

JEROME C. IRELAND
THE DEWIT AND THOMAS CO.

Fig. 4

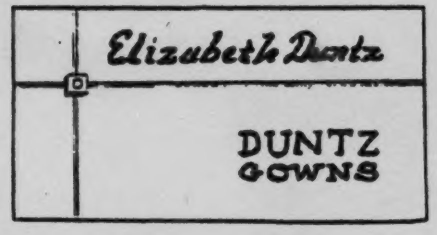

Elizabeth Duntz
DUNTZ
GOWNS

Fig. 5

PARAGRAPH TREATMENT

WHEN CREATING MODERN TYPE ARRANGEMENTS, THE PRINTING DESIGNER SHOULD MAKE CERTAIN THAT THE LAYOUT IS MODERN THROUGHOUT. FOR EXAMPLE, A MODERN LAYOUT MIGHT HAVE THE PARAGRAPHS OF THE TEST ARRANGED AS IN CONVENTIONAL LAYOUT, USING A SUNKEN INITIAL. IN THIS CASE, PART OF THE LAYOUT WOULD BE ARRANGED IN THE MODERN MANNER AND PART IN THE CONVENTIONAL. THIS CAN BE DISPLEASING TO THE READER.

AS STATED ABOVE, IN CONVENTIONAL ARRANGEMENTS, WE USUALLY USE A SUNKEN INITIAL AT THE BEGINNING OF A PARAGRAPH (FIGURE 1) WHEN AN INITIAL APPEARS SELDOM SUNKEN. INSTEAD A "STICK-UP" OR "RAISED" INITIAL IS EMPLOYED (FIGURE 2). IN SOME CASES, THIS INITIAL IS USED FLUSH WITH THE FOLLOWING LINES, BUT MORE OFTEN IT IS CENTERED (FIGURE 3).

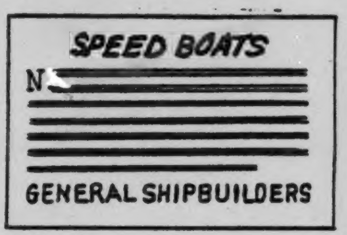

SPEED BOATS
N
GENERAL SHIPBUILDERS

Fig. 1

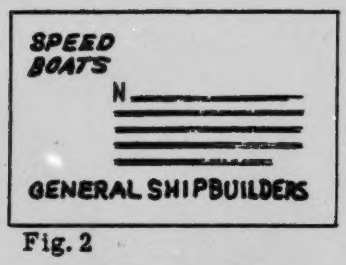

SPEED BOATS
N
GENERAL SHIPBUILDERS

Fig. 2

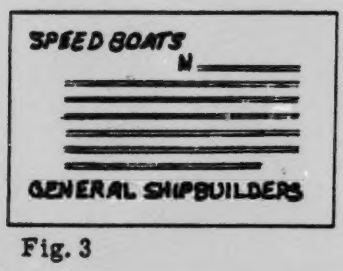

SPEED BOATS
N
GENERAL SHIPBUILDERS

Fig. 3

INFORMATION

OF COURSE, ALL CONVENTIONAL PARAGRAPHS DO NOT START WITH AN INITIAL; SOME ARE INDENTED (FIGURE 4). IN THE MODERN STYLE AN INDENTED PARAGRAPH IS NOT USED. INSTEAD, THE FIRST LINE IS SET FLUSH WITH THE OTHERS (FIGURE 5).

IT IS ALSO CUSTOMARY TO USE A TYPOGRAPHIC DOT OR A STAR AT THE BEGINNING OF THE PARAGRAPH (FIGURE 6).

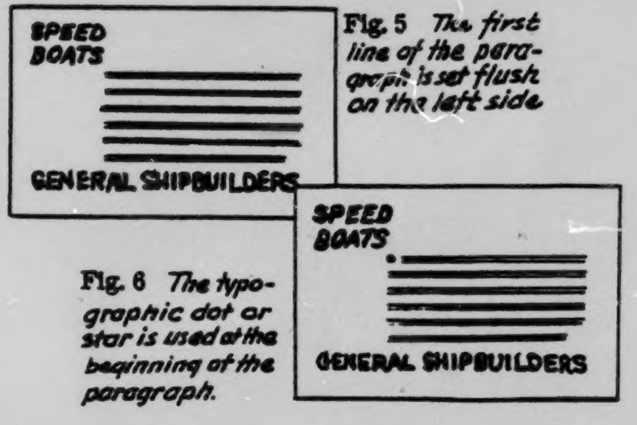

SPEED BOATS
GENERAL SHIPBUILDERS
SPEED BOATS
GENERAL SHIPBUILDERS

Fig. 5 *The first line of the paragraph is set flush on the left side*

Fig. 6 *The typographic dot or star is used at the beginning of the paragraph.*

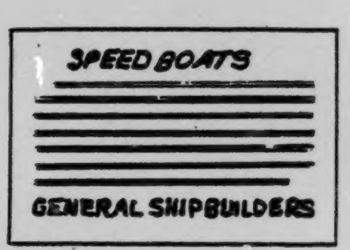

SPEED BOATS
GENERAL SHIPBUILDERS

Fig. 4

THE TYPOGRAPHIC DOT OR STAR IS ALSO USED (INSTEAD OF THE COMMA) IN MODERN TO SEPARATE WORDS (FIGURE 7). IT IS ALSO USED IN PLACE OF A RULE TO LEAD THE EYE. YOU SHOULD REMEMBER THAT THE TYPE SHOULD ALWAYS STAND OUT MORE THAN THE DOTS OR STARS BECAUSE THE TYPE CARRIED THE PRINTED MESSAGE.

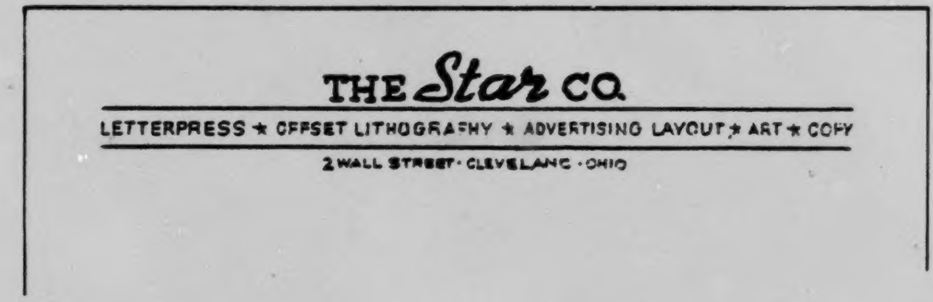

THE Star CO.
LETTERPRESS ★ OFFSET LITHOGRAPHY ★ ADVERTISING LAYOUT ★ ART ★ COPY
2 WALL STREET · CLEVELAND · OHIO

Fig. 7 ←

MODERN RULE BORDERS

RULES ARE USED IN MODERN TO GIVE MOTION TO THE LAYOUT. THEY ALSO ARE USED AS BORDERS. IN CONVENTIONAL ARRANGEMENTS A BORDER USUALLY SURROUNDS THE PAGE (FIGURE 1), BUT IN MODERN, IT SHOULD NEVER BE USED ON ALL FOUR SIDES OF THE PAGE. INSTEAD, IT IS EMPLOYED ON ONLY ONE, TWO OR THREE SIDES (FIGURE 2).

INFORMATION

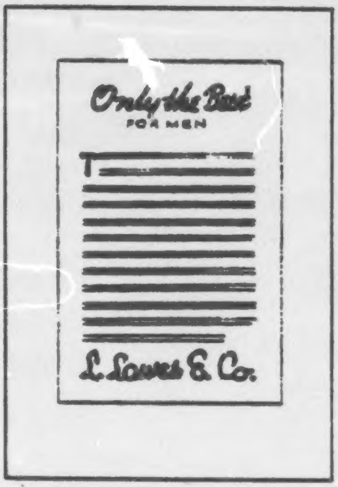

Only the Best
FOR MEN
L. Lawes & Co.

Fig. 1

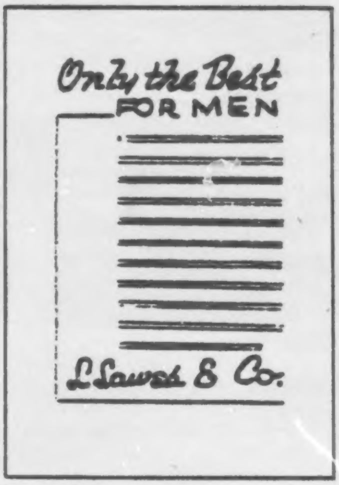

Only the Best
FOR MEN
L. Lawes & Co.

Fig. 2

ANOTHER VERY POPULAR ARRANGEMENT IS THAT OF THE L-SHAPED BORDER WHICH SURROUNDS ONLY TWO SIDES (FIGURE 3). THIS CAN BE MADE VERY INTERESTING BY VARYING THE THICKNESS OF THE RULES. THE VERTICAL RULE MAY BE THIN AND THE HORIZONTAL ONE A LITTLE HEAVIER (FIGURE 3).

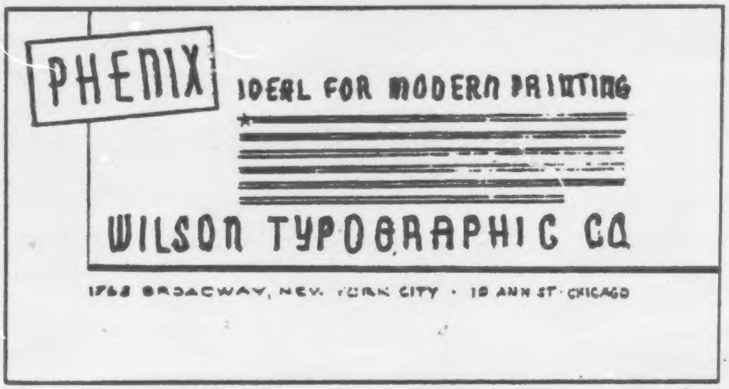

PHENIX
IDEAL FOR MODERN PRINTING
WILSON TYPOGRAPHIC CO
1768 BROADWAY, NEW YORK CITY · 10 ANN ST · CHICAGO

Fig. 3

INFORMATION

RULES FORMING BOXES THAT BLEED ON ONE SIDE ARE ALSO EMPLOYED IN VARIOUS WAYS. THIS METHOD IS ESPECIALLY POPULAR IN ARRANGING MODERN COVER DESIGNS (FIGURE 4). BY HAVING TWO SIDES OF THE BOX IN A HEAVY RULE, YOU CAN GET A SHADOW EFFECT (FIGURE 5).

Fig. 4

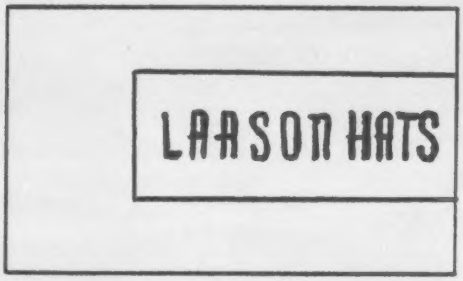
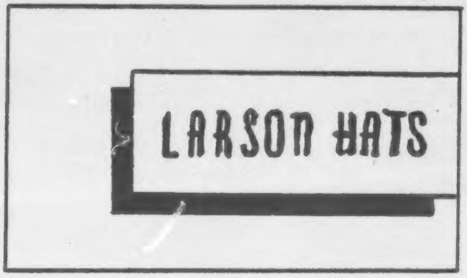


Fig. 5



MANY DIFFERENT RULE BORDER ARRANGEMENTS ARE POSSIBLE. BY COMBINING THEM WITH TINT BLOCKS, CUTS, ETC., WE CAN GET A LARGE VARIETY OF MODERN ARRANGEMENTS.

WORD GUIDE

THUMBNAILS - BRIEF, ACCURATE SKETCHES.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. SELECT EITHER COPY A, OR B AND ARRANGE THE COPY IN AN ATTRACTIVE, MODERN WAY, INCORPORATING THE USE OF RULES. THEN, GIVE THE PARAGRAPH(S) SPECIAL TREATMENT. SIZE OF AD IS 4" X 9".

   A. DISPLAY HEAD: OPEN 7 DAYS A WEEK.

      CUTS: TWO CIRCULAR, 1 1/2" DIAMETER, ONE REGULAR, 3 1/2" X 1" DEEP.

      TEXT: ANY AMOUNT NECESSARY.

      SIGNATURE: LEONARD WHOLESALE DISTRIBUTERS DOWNTOWN.

      SUBHEADS: ANY NECESSARY.

   B. DISPLAY HEAD: COLOR TV SALE.

      CUTS: TWO, 2" X 1 1/2" DEEP.

      TEXT: ANY AMOUNT NECESSARY.

      SIGNATURE: HIGHLAND APPLIANCE COMPANY, 5744 S. PENNSYLVANIA.

      SUBHEADS: ANY NECESSARY

3. MAKE YOUR THUMBNAILS.

4. MAKE YOUR ROUGH LAYOUTS.

5. MAKE YOUR FINAL COMPREHENSIVE LAYOUT, INDICATING TYPE AND COLORS.

6. OVERLAY.

7. CLEAN UP YOUR AREA AND PUT AWAY ALL EQUIPMENT AND MATERIALS.

8. SHOW YOUR WORK TO THE INSTRUCTOR.

graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 017
module: 1401 07 017 3 date: FEBRUARY 1978 level:

skill title: USING TYPE AND TEXT MATTER IN LAYOUT & DESIGN

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO ANSWER BASIC QUESTIONS ON TYPE TYPESETTING, COMPOSITION METHODS, TYPOGRAPHY, COLD COMPOSITION METHODS AND BASIC COMPOSITION PRACTICES.

IN ORDER TO DO THIS YOU WILL NEED:

BACKGROUND INFORMATION ON TYPE, COMPOSITION AND BASIC PRACTICES IN COMPOSITION.

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN MEET BASIC TRADE STANDARDS IN COMPOSITION AND UNDERSTAND HOW METAL AND COLD TYPE COMPOSITION CAN BE USED.

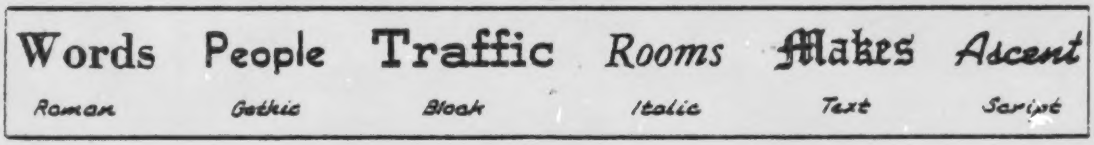
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

KINDS OF TYPE

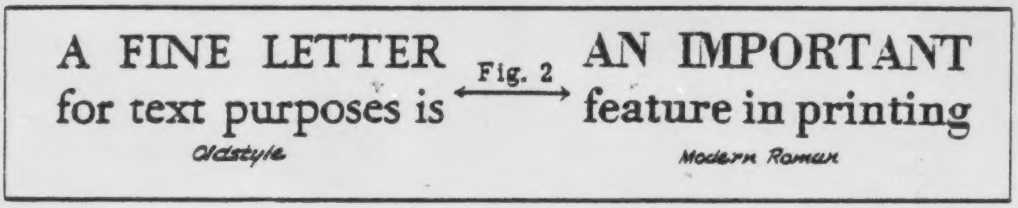
THE COMPOSING ROOM OF PRINTING PLANTS USUALLY CONTAINS A LARGE VARIETY OF TYPE. THESE TYPES COME UNDER ONE OF THE FOLLOWING DIVISIONS: ROMAN, GOTHIC, BLOCK, ITALIC, TEXT AND SCRIPT (FIG. 1).

Fig. 1


Words
Roman
People
Gothic
Traffic
Block
Rooms
Italic
Makes
Text
Ascent
Script

MODERN AND OLDSTYLE ROMAN

ROMAN TYPES ARE OF TWO KINDS; OLDSTYLE AND MODERN. ONE DIFFERENCE BETWEEN THE OLDSTYLE AND THE MODERN ROMAN IS THE THICKNESS OF THE STEMS AND THE HAIRLINES. THERE IS VERY LITTLE DIFFERENCE IN THE THICKNESS OF THE LINES IN THE OLDSTYLE, WHEREAS MODERN ROMAN TYPES HAVE A STRONG CONTRAST BETWEEN THE THIN AND THICK STROKES (FIGURE 2).


A FINE LETTER
for text purposes is
Oldstyle
Fig. 2
AN IMPORTANT
feature in printing
Modern Roman

TYPE FONTS

A FONT OF TYPE IS AN ASSORTMENT OF ANY ONE SIZE AND STYLE (FIG. 3). THE FONT INCLUDES LOWER-CASE (SMALL LETTERS), FIGURES, CAPS (CAPITAL LETTERS) AND PUNCTUATION MARKS. OFTEN THE FOLLOWING REFERENCE MARKS ARE ALSO INCLUDED IN THE FONT:

ASTERISK *
PARALLEL ||
DOUBLE DAGGER ‡
DAGGER
SECTION
PARAGRAPH

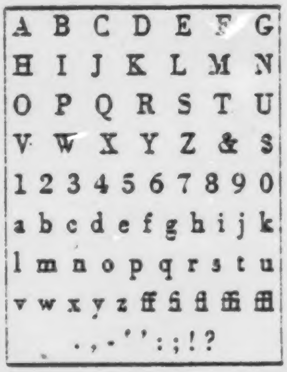

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z & $
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k
l m n o p q r s t u
v w x y z ff fi fl ffi ffl
. , - ' ' : ; ! ?

Fig.3

INFORMATION

SOME FONTS ALSO CONTAIN FRACTIONS, (1/4, 1/2, 3/4, 1/8, 3/8, 5/8), DIPHTHONGS, (ÆŒæœÆŒæœ), SPECIAL CHARACTERS, (℅ % ¢ ß ⅜ 3 © « » ℅), AND LIGATURES, (ﬁ ﬂ ﬀ ﬃ ﬄ).

TYPE FAMILIES

TYPES THAT BELONG TO ONE FAMILY ARE THOSE THAT HAVE THE SAME GENERAL APPEARANCE, EXCEPT THAT SOME FACES MAY BE EITHER LIGHT, BOLD, ITALIC, CONDENSED OR EXTENDED. THE GOUDY FAMILY CONSISTS OF GOUDY OLDSTYLE, GOUDY OLDSTYLE ITALIC, GOUDY HANDTOOLED, GOUDY BOLD, GOUDY BOLD ITALIC, ETC. (FIGURE 4).

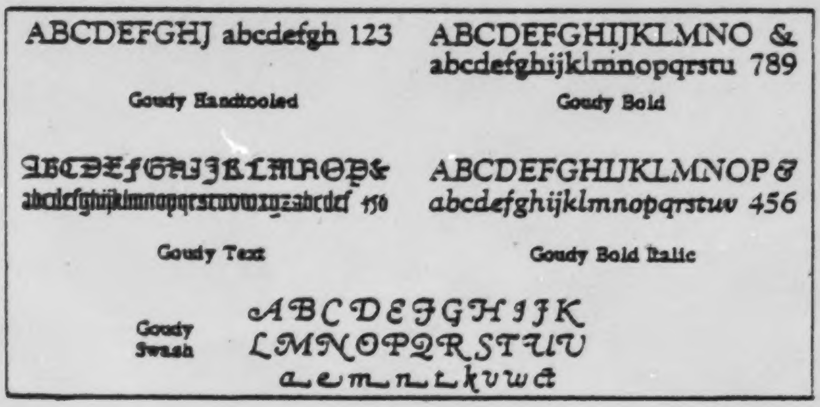

ABCDEFGHJ abcdefgh 123
Goudy Handtooled
ABCDEFGHIJKLMNO &
abcdefghijklmnopqrstu 789
Goudy Bold
Goudy Text
ABCDEFGHIJKLMNOP&
abcdefghijklmnopqrstuv 456
Goudy Bold Italic
Goudy Swash
ABCDEFGHIJK
LMNOPQRSTUV

Fig. 4

POINT AND PICA SYSTEM

THE PRINTER USES A SPECIAL SYSTEM OF MEASURING KNOWN AS THE POINT SYSTEM. THE POINT SYSTEM IS A METHOD OF MEASURING TYPE THAT IS BASED ON A UNIT CALLED A PICA WHICH IS EQUAL TO APPROXIMATELY 1/6". FOR SMALLER MEASUREMENTS, THE PICA IS DIVIDED INTO 12 PARTS, EACH PART BEING CALLED A POINT.

THE TYPING YOU ARE READING NOW IS 12 POINT TYPE (1 PICA). THE POINT SYSTEM IS AN ORDERLY METHOD THAT AFFECTS PRINTERS' ARITHMETIC AND THE USE OF TYPE AND MATERIALS. THE STANDARD PRINTERS' MEASURES ARE AS FOLLOWS:

6 PICAS EQUALS 1 INCH
12 POINTS EQUALS 1 PICA
72 POINTS EQUALS 1 INCH (APPROXIMATELY)
6 POINTS EQUALS 1 NONPAREIL (HALF PICA)
1 POINT EQUALS ABOUT 1/72 INCH

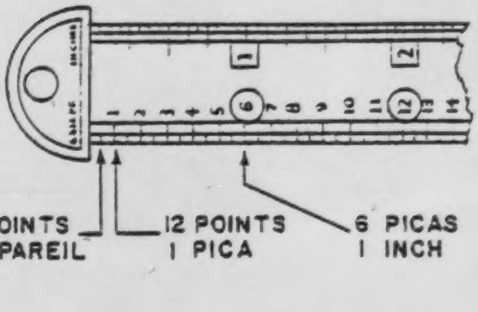

6 POINTS
NONPAREIL
12 POINTS
1 PICA
6 PICAS
1 INCH

Fig. 5

INFORMATION

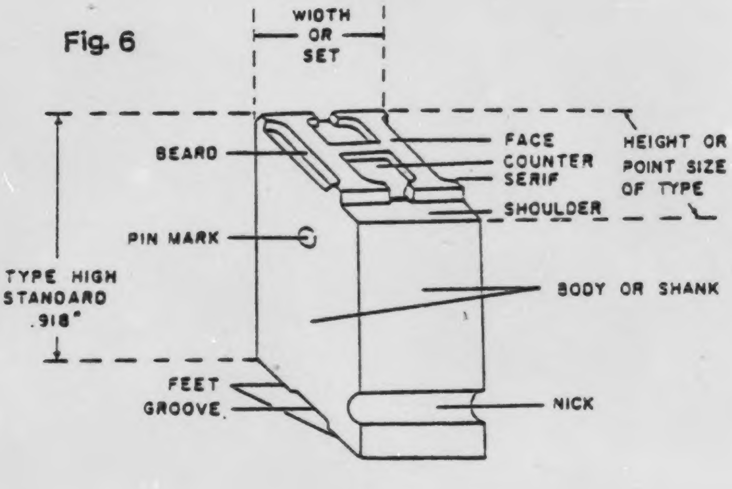
TYPE AND THE POINT SYSTEM

THE POINT SYSTEM IS USED TO MEASURE AND LABEL TYPE SIZES. THE SIZE OF TYPE IS ITS HEIGHT OR THE DEPTH OF A LINE UP AND DOWN THE PAGE. THE WIDTH OF THE TYPE IS CALLED ITS SET.

BEGINNING WITH 6-POINT, THE USUAL SIZES ARE MOVED UP BY TWO POINTS AS FAR AS 14-POINT (6-, 8-, 12-, 14-) THEN 18 POINT. LARGER SIZES ARE THEN MULTIPLES OF 6-POINT AS FAR AS 60-POINT, (18-, 24-, 30-, 36-, 42-, 48-, 54-, 60-).

WHEN A LINE OF 72-POINT TYPE IS PRINTED, THE LETTERS WILL NOT BE 1 INCH HIGH WHEN PRINTED, AS THE FACE OF THE TYPE SETS BACK ON THE SHOULDER. THE BODY OF THE TYPE IS 72-POINTS, OR ONE INCH, AND THE FACE OF THE TYPE WILL BE LESS. THEREFORE, AS THE FACE OF THE TYPE DOES NOT COVER THE ENTIRE BODY, IT IS HARD TO KNOW THE EXACT BODY SIZE OF A LETTER BY MERELY SEEING IT PRINTED ON PAPER.

Fig. 6

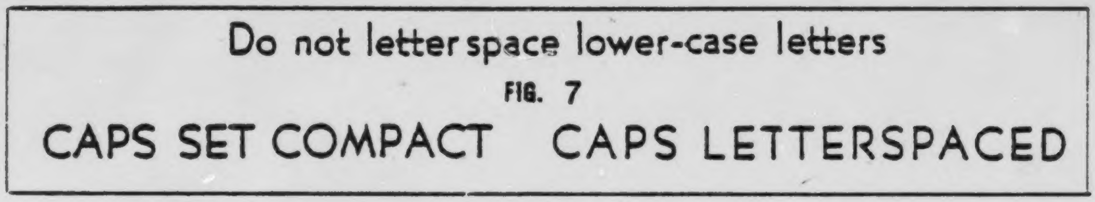

WIDTH
OR
SET
BEARD
FACE
COUNTER
SERIF
SHOULDER
HEIGHT OR
POINT SIZE
OF TYPE
PIN MARK
TYPE HIGH
STANDARD
.918"
BODY OR SHANK
FEET
GROOVE
NICK

LETTERSPACING TYPE

LETTERSPACING IS THE PLACING OF SPACES BETWEEN THE LETTERS. IT IS USED MOSTLY IN DISPLAY LINES OF ADVERTISEMENTS, ON COVERS, TITLE PAGES, ETC. THE PURPOSE OF LETTERSPACING IS TO MAKE THE LETTERS OF A WORD COMBINE SO AS TO BE EASILY READ. PEOPLE READ BY GLANCING AT WORDS AND RECOGNIZING THE SHAPE THE COMBINED LETTERS FORM, AND NOT BY LOOKING AT EACH LETTER.

INFORMATION

LOWER CASE LETTERS DO NOT HAVE TO BE LETTERSPACED, AS THE CURVED STROKES OF THE LETTERS ALLOW ENOUGH WHITE SPACE BETWEEN EACH LETTER, AND THE UP AND DOWN STROKES GIVE THE WORDS FORMED AN UNEVEN SHAPE THAT IS EASILY RECOGNIZABLE (FIGURE 7). CAPS ARE TALL, ERECT AND COMPACT. TO AID IN MAKING CAP LINES EASIER TO READ, THE WORDS ARE OFTEN LETTERSPACED.

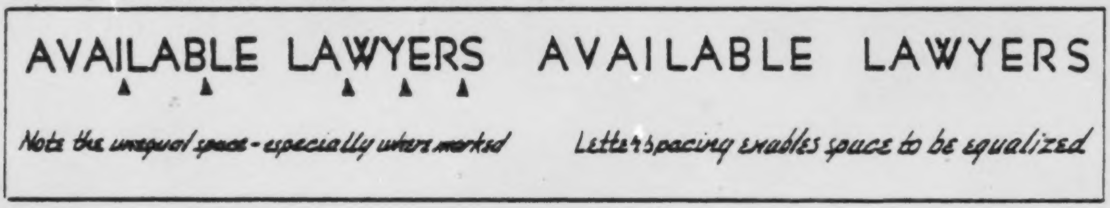


Do not letterspace lower-case letters

FIG. 7

CAPS SET COMPACT CAPS LETTERSPACED

STRAIGHT LETTERS AS HE, IH AND UI REQUIRE MORE SPACE BETWEEN THEM THAN ROUND LETTERS SUCH AS DO, OC, ETC. THE COMPOSITOR SHOULD TRY TO HAVE THE SAME AMOUNT OF WHITE SPACE BETWEEN ALL LETTERS, REGARDLESS OF THE SPACE BETWEEN THE SERIFS. THE SPACE BETWEEN THE LETTERS FORMING WORDS SHOULD BE EVENED-UP TO GIVE THE LINE A SMOOTH, BALANCED TONE (FIGURE 8).



AVAILABLE LAWYERS AVAILABLE LAWYERS

Note the unequal space - especially where marked *Letterspacing enables space to be equalized*

Fig 8

BETWEEN CAPITAL L AND CAPITAL T THERE IS MORE SPACE THAN BETWEEN ANY OTHER TWO LETTER COMBINATIONS (FIGURE 9).

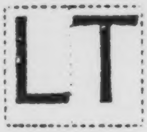
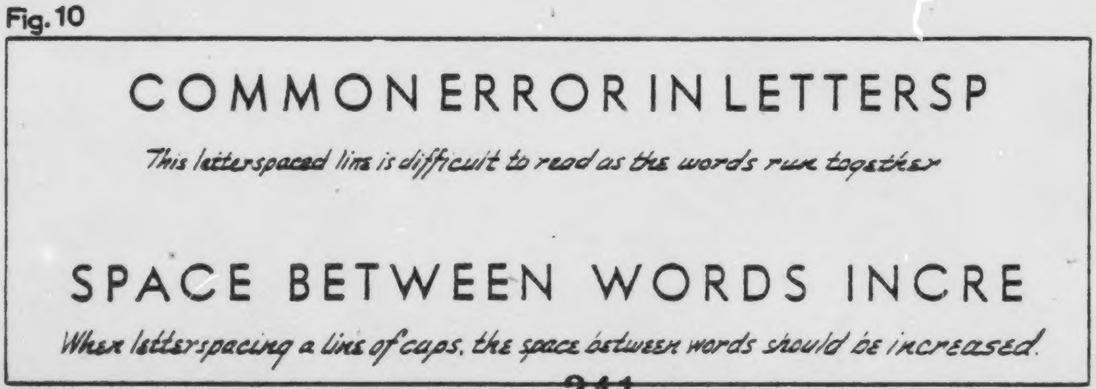


Fig.9

WHERE LETTERSPACING IS USED, THE SPACE BETWEEN WORDS SHOULD BE INCREASED SLIGHTLY. OTHERWISE LETTERSPACING WILL PULL THE WORDS TOGETHER, AND IT WILL BE DIFFICULT TO TELL ONE WORD FROM ANOTHER (FIGURE 10).

Fig. 10



COMMONERRORINLETTERSP

This letterspaced line is difficult to read as the words run together

SPACE BETWEEN WORDS INCRE

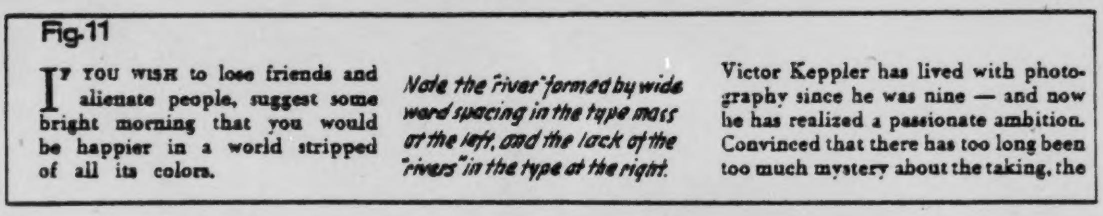
When letterspacing a line of caps, the space between words should be increased.

INFORMATION

WORD SPACING

A LAYOUT PERSON SHOULD ALWAYS MAKE SURE THAT THE COMPOSITOR, WHEN SETTING TYPE, SPACES THE WORDS SO THAT THE READER'S EYE CAN FOLLOW EACH LINE WITH LITTLE EFFORT. IF TOO MUCH SPACE IS PLACED BETWEEN WORDS, A PAGE OR COLUMN OF TYPE MAY HAVE WHITE STREAKS RUNNING THROUGH THE TYPE MASS. THESE WHITE STREAKS ARE CALLED "RIVERS" OR "GUTTERS" (FIGURE 11).

Fig.11



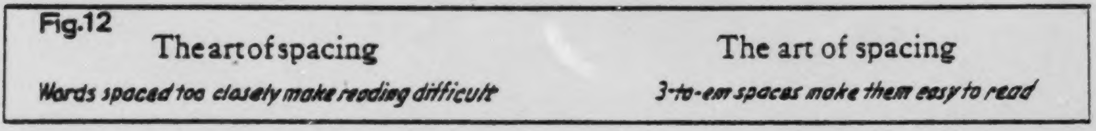
IF YOU WISH to lose friends and alienate people, suggest some bright morning that you would be happier in a world stripped of all its colors.

Note the "river" formed by wide word spacing in the type mass at the left, and the lack of the "rivers" in the type at the right.

Victor Keppler has lived with photography since he was nine — and now he has realized a passionate ambition. Convinced that there has too long been too much mystery about the taking, the

IT IS ALSO POSSIBLE TO SPACE WORDS SO CLOSELY TOGETHER THAT IT IS HARD TO DETERMINE WHERE ONE WORD ENDS AND THE NEXT ONE BEGINS (FIGURE 12).

Fig.12



Theartofspacing

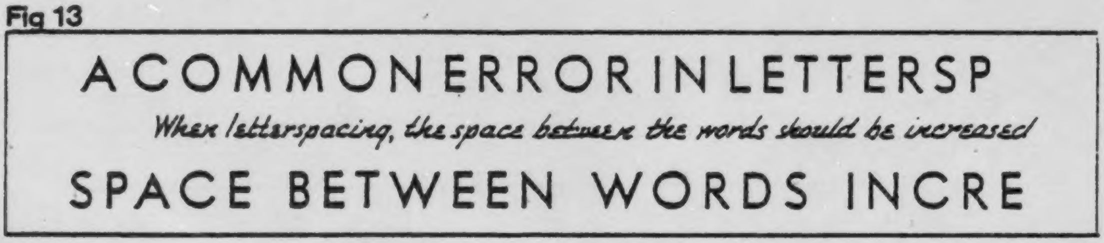
Words spaced too closely make reading difficult

The art of spacing

3-to-em spaces make them easy to read

LINES SET IN ALL CAPS REQUIRE MORE SPACE BETWEEN WORDS THAN DO LOWER CASE LINES. IF THE LINE IS NOT LETTERSPACED, THE EN QUAD IS USUALLY PLACED BETWEEN THE WORDS. WHEN SPACE IS PLACED BETWEEN THE LETTERS (LETTERSPACING), THEN THE SPACE BETWEEN THE WORDS SHOULD BE INCREASED (FIGURE 13).

Fig 13



ACOMMONERRORINLETTERSP

When letterspacing, the space between the words should be increased

SPACE BETWEEN WORDS INCRE

THE STANDARD RULE FOR WORD SPACING IS: 1/2 THE TYPE SIZE IF SET IN ALL CAPITALS AND 1/3 THE TYPE SIZE IF SET IN CAPITAL AND LOWER CASE.

LINE SPACING - LEADING

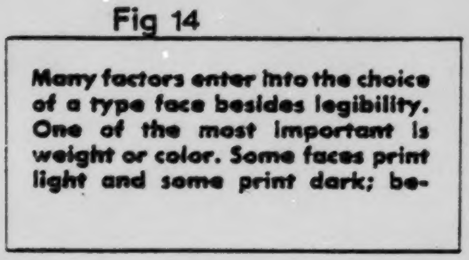
LEADING IS THE PLACING OF SPACE BETWEEN THE LINES OF TYPE. MOST LEADING IS 2-POINT, METAL STRIPS CALLED LEADS. WHEN 6 POINTS OR 12 POINTS ARE DESIRED BETWEEN LINES, A 6-POINT OR 12-POINT SLUG IS USED INSTEAD OF SEVERAL LEADS. IN ORDER TO MAKE THE LINES EASIER TO READ, LEADS ARE PLACED BETWEEN THE LINES.

INFORMATION

THERE IS NO FIXED RULE FOR THE RIGHT AMOUNT OF LEADING. HOWEVER, REMEMBER THAT THE LONGER THE LINE, THE MORE IT NEEDS LEADING.

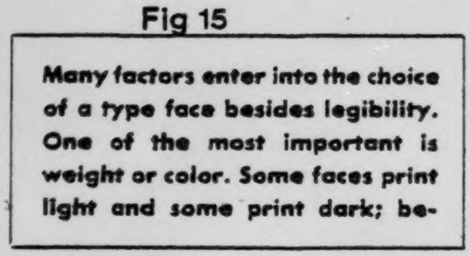
GOTHIC AND BLOCK TYPES, HAVING THE SAME STROKE WIDTH, FORM A DARK MASS OF TYPE WHEN SET SOLID (FIGURE 14). THEREFORE, TO MAKE THESE TYPES MORE READABLE, MORE SPACE MUST BE PLACED BETWEEN THE LINES (FIGURE 15).

Fig 14



Many factors enter into the choice of a type face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; be-

Fig 15

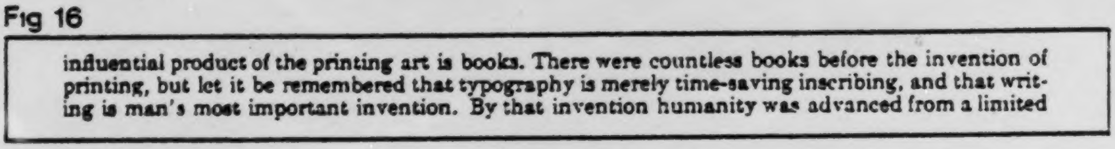


Many factors enter into the choice of a type face besides legibility. One of the most important is weight or color. Some faces print light and some print dark; be-

LENGTH OF TYPE LINES

TYPE SET IN TOO NARROW MEASURES IS HARD TO READ, AND LINES SET IN VERY WIDE MEASURES MAKE IT HARD FOR THE READER'S EYE TO MOVE FROM ONE END OF A LINE TO THE BEGINNING OF THE NEXT (FIG. 16). IN SUCH CASES, THE DESIGNER MUST KNOW THE PROPER LENGTH OF LINES SO THAT THE READER'S EYE IS COMFORTABLE WHEN READING.

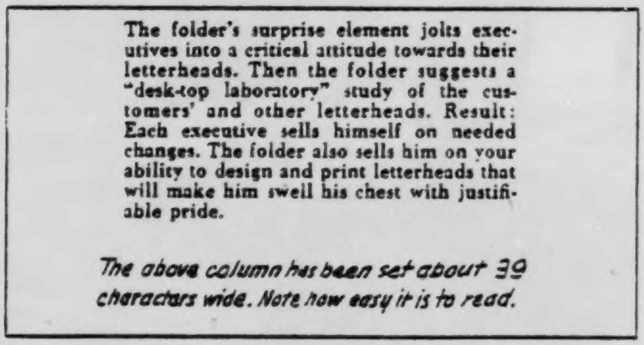
Fig 16



influential product of the printing art is books. There were countless books before the invention of printing, but let it be remembered that typography is merely time-saving inscribing, and that writing is man's most important invention. By that invention humanity was advanced from a limited

THE IDEAL LENGTH OF A LINE IS MADE BY SETTING IT THE WIDTH OF A LOWER CASE ALPHABET-AND-A-HALF (39 LOWER CASE LETTERS) OF THE TYPE USED (FIG. 17). IT WILL NOT CHANGE READABILITY OF THE TYPE IF THE LINES ARE SET A FEW CHARACTERS MORE OR LESS THAN THE 39.

Fig 17



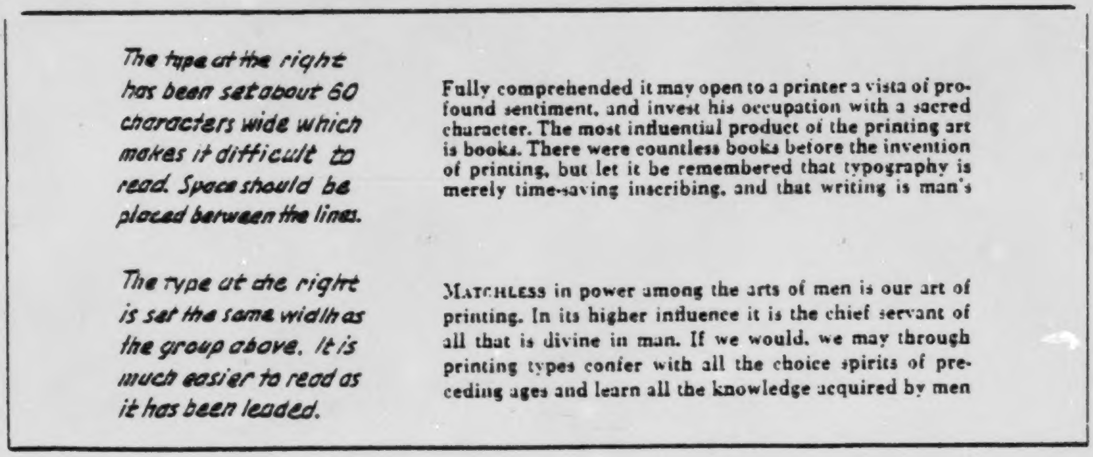
The folder's surprise element jolts executives into a critical attitude towards their letterheads. Then the folder suggests a "desk-top laboratory" study of the customers' and other letterheads. Result: Each executive sells himself on needed changes. The folder also sells him on your ability to design and print letterheads that will make him swell his chest with justifiable pride.

The above column has been set about 39 characters wide. Note how easy it is to read.

INFORMATION

DESIGNERS HAVE MADE AVAILABLE SEVERAL POPULAR METHODS OF ARRANGING PARAGRAPHS. AS THERE IS NO FIXED RULE TO GUIDE THEM, LAYOUT PEOPLE ARE FREE TO USE THEIR OWN JUDGMENT AS TO WHICH STYLE THEY WISH TO USE ON A PRINTED PAGE (FIGURE 18).

Fig. 18



The type at the right has been set about 60 characters wide which makes it difficult to read. Space should be placed between the lines.

Fully comprehended it may open to a printer a vista of profound sentiment, and invest his occupation with a sacred character. The most influential product of the printing art is books. There were countless books before the invention of printing, but let it be remembered that typography is merely time-saving inscribing, and that writing is man's

The type at the right is set the same width as the group above. It is much easier to read as it has been leaded.

Matchless in power among the arts of men is our art of printing. In its higher influence it is the chief servant of all that is divine in man. If we would, we may through printing types confer with all the choice spirits of preceding ages and learn all the knowledge acquired by men

CAPS, LOWER CASE AND ITALIC

THE CAPITAL WAS DERIVED FROM THE INSCRIPTIONS CUT IN STONE ON WALLS AND ARCHES OF ANCIENT ROMAN CITIES. ON BUILDINGS TODAY, THE CAPITAL IS USED FOR THE SAME PURPOSE, AND ANYTHING ELSE LOOKS OUT OF PLACE. ALL CAPITAL LETTERS ARE BEST FOR TITLES, HEADINGS AND FORMAL PRINTING.

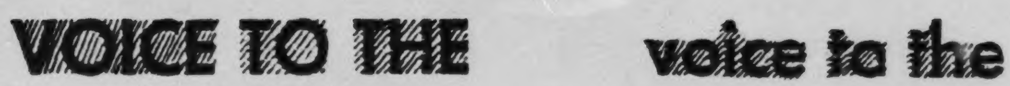
WHEN THERE IS A GOOD DEAL OF READING MATTER, IT IS NOT A GOOD IDEA TO USE ONLY CAPITALS BECAUSE WORDS SET IN CAPS ARE NOT AS EASY TO READ AS WORDS SET IN LOWER CASE. IF IT IS NECESSARY TO SET SEVERAL LINES OF CAPS, THEY SHOULD BE WELL LEADED BECAUSE IT IS HARD TO READ CAPITAL LINES THAT ARE CLOSELY SPACED.

THE VARYING WIDTHS ARE HEIGHTS OF THE DIFFERENT CHARACTERS MAKE LOWER CASE LETTERS MUCH CLEARER AND EASIER TO READ THAN CAPITALS. BEFORE CHILDREN CAN SPELL, THEY ARE ABLE TO READ BY REMEMBERING HOW THE WORDS APPEAR, RATHER THAN SPELLING OUT THE LETTERS. A WORD SET IN LOWER CASE HAS MORE SHAPE THAN THE SAME WORD SET IN CAPS; THEREFORE, AS WE RECOGNIZE THE WORD BY ITS SHAPE, WE SEE THAT THE WORDS WITH THE MOST SHAPE ARE THE ONES EASIEST TO READ. LOWER CASE LETTERS (WITH ASCENDERS AND DESCENDERS GIVING THE WORDS UNEVEN SHAPES) WILL FORM WORDS THAT ARE READ WITH GREATER EASE AND SPEED THAN WORDS PRINTED IN CAPS (SEE FIGURE 19 ON PAGE 10 OF THIS MODULE).

ITALIC IS MOSTLY USED TO ACCENT A CERTAIN WORD OR LINE.

INFORMATION

Fig 19



Notice that the words set in caps do not form as irregular a shape as the words in lower case.

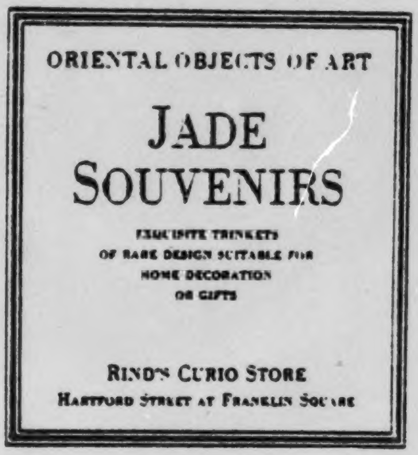
The line set in lower case is easier to read than the line in caps as the letters form irregular shapes.

GIVING VOICE TO THE COUNTLESS THO

giving voice to the countless thousands wh

CAPITALS APPEAR STRAIGHT AND ERECT, WITH A DIGNITY NOT FOUND IN LOWER CASE LETTERS. IN DISPLAY, THE USE OF ALL CAPITALS PRODUCES A FORMAL COMPOSITION. PROFESSIONAL BUSINESS CARDS, FORMAL ANNOUNCEMENTS, ETC. ARE DIGNIFIED BY THE USE OF ALL CAPITALS, AND ADVERTISEMENTS SET IN ALL CAPS APPEAR FORMAL AND DIGNIFIED (FIGURE 20).

Fig. 20



ORIENTAL OBJECTS OF ART

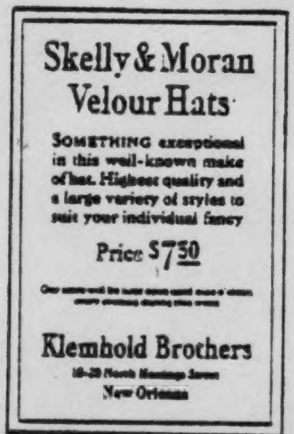
JADE
SOUVENIRS

EXQUISITE TRINKETS
OF RARE DESIGN SUITABLE FOR
HOME DECORATION
OR GIFTS

RIND'S CURIO STORE
HARTFORD STREET AT FRANKLIN SQUARE

LOWER CASE IS EASIER TO READ THAN CAPS BUT DOES NOT APPEAR AS DIGNIFIED. LOWER CASE IS IDEAL FOR LENGTHY DISPLAY HEADS AND TEXT MATTER (FIGURE 21).

Fig 21



Skelly & Moran
Velour Hats

SOMETHING exceptional in this well-known make of hat. Highest quality and a large variety of styles to suit your individual fancy

Price $7.50

Klemhold Brothers

New Orleans

WORD GUIDE

INFORMATION

RETAIN - KEEP

WORDS OR LINES SHOULD NEVER BE SET COMPLETELY IN CAPS IF SCRIPT OR TEXT TYPES ARE USED. A WORD SET IN TEXT OR SCRIPT CAPS IS VERY DIFFICULT TO READ, SO IT IS A COMMON PRACTICE AMONG DESIGNERS TO RETAIN LOWER CASE WHEN TEXT OR SCRIPT TYPES ARE USED (FIGURE 22). CAPITALS SHOULD BE USED ONLY AS THE FIRST LETTER OF A WORD AT THE BEGINNING OF A SENTENCE AND WITH WORDS WHICH NEED TO BE CAPITALIZED.

PRINTER
Printer

Fig 22

IN MOST DISPLAY WORK, IT IS BEST TO USE A COMBINATION OF CAPS, LOWER CASE AND ITALIC IN ORDER TO GIVE THE DISPLAY VARIETY AND EMPHASIS. SOME DESIGNERS INSIST UPON USING ALL CAPS OR ALL LOWER CASE, BUT THEY ARE THINKING MORE OF THE BEAUTY OF THE ADVERTISEMENT THAN OF ITS READABILITY AND EXPRESSIVENESS. COMBINING THE TWO GIVES VARIETY TO THE PRINTED PIECE AS WELL AS EXPRESSIVENESS (FIG. 23).

Fig 23

Mountains Are Moved

and little thought is given to it in these times of scientific achievement. Yet there remains practically untouched a great realm of research overflowing with untold wonders for the scientist and experimenter of coming generations

Those interested in this subject should write to

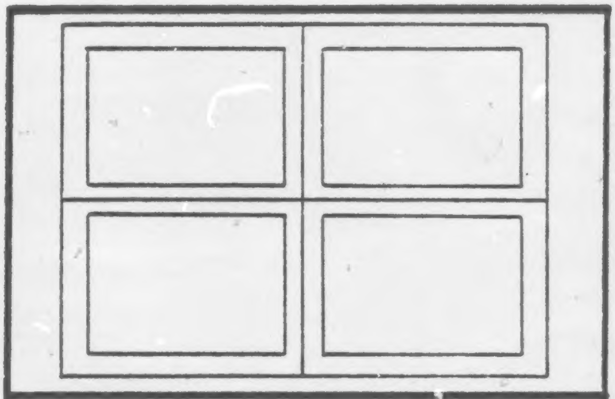
OREGON INSTITUTE OF SCIENCE

SUMMARIZING: CAPS GIVE A PAGE A DIGNIFIED AND FORMAL APPEARANCE. LOWER CASE IS EASIER TO READ THAN CAPS, AND ITALIC ATTRACTS ATTENTION TO WORDS OR LINES WHEN USED WITH CAPS AND LOWER CASE. PRINTING SET IN A COMBINATION OF CAPS, LOWER CASE AND ITALIC IS MUCH MORE EXPRESSIVE THAN THE USE OF ALL CAPS OR ALL LOWER CASE.

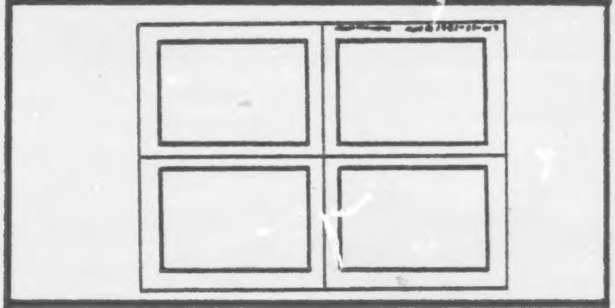
JOB STEPS

1. TAKE YOUR BASIC LAYOUT AND DESIGN TOOLS AND MATERIALS TO A DRAWING TABLE. TAPE AN 8½" X 11" SHEET OF 20# WHITE PAPER TO THE TABLE SO THE 11" IS IN THE HORIZONTAL DIRECTION.

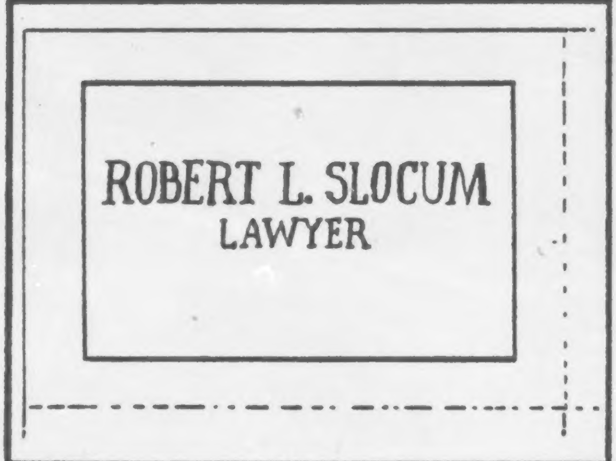
2. DRAW IN THE TWO CENTER LINES IN LIGHT BLUE PENCIL. DRAW IN FOUR 15" X 24" PICA BOXES, EXACTLY THREE PICAS FROM THESE CENTER LINES. →



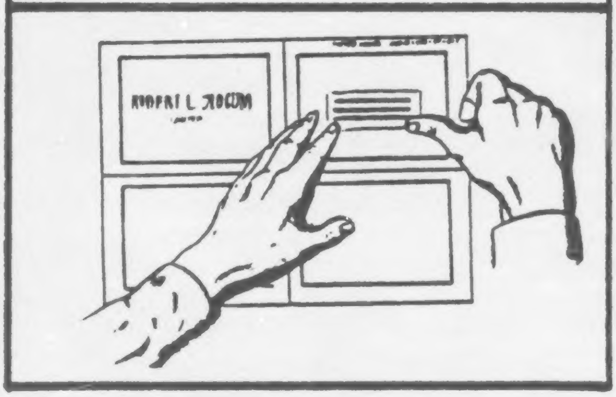
3. DRAW THE 15" X 24" PICA BOXES IN WITH A BLACK PENCIL THEN PRINT YOUR NAME AND MOD #1401 07 017 IN THE UPPER RIGHT CORNER. →



4. IN THE FIRST BOX (UPPER LEFT), HAND LETTER IN THE NAME 'ROBERT L. SLOCUM' CENTERED ON ONE LINE AND THE TITLE LAWYER CENTERED BELOW IT IN SMALLER TYPE. USE THE CORRECT TYPE STYLE ACCORDING TO WHAT YOU HAVE JUST LEARNED. →



5. IN THE SECOND BOX (UPPER RIGHT), PASTE IN THREE LINES OF TYPE THAT HAVE BEEN SET TO EXACTLY THE IDEAL LENGTH AND STYLE FOR READABILITY. USE A 12 PITCH TYPEWRITER AND JUSTIFY ANY THREE LINES OF COPY, THEN PASTE THIS IN EXACTLY CENTERED (WITHIN 1 POINT) IN THE SECOND BOX. →



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 018
1401 07 018 3 **date:** 11/77 **level:** III

skill title: COMBINATION LAYOUT PROJECT: "RECRUITING AD"

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO COMPLETELY LAYOUT AND DESIGN AN AD BY WRITING THE DISPLAY HEAD AND TEST, SELECTING A CUT AND DESIGNING THE ENTIRE AD YOURSELF.

AND IN ORDER TO DO THIS YOU WILL NEED:

SPECIFIC INFORMATION FOR A 4" X 6" ADVERTISEMENT ON THE CACC GRAPHICS PROGRAM.

8 1/2" X 11" 32# LEDGER

DRAWING TABLE

T-SQUARE (WOOD)

METAL RULER

PLASTIC ANGLE

4 PENCILS (LIGHT BLUE, RED, 4H AND SOFT B)

WE WILL KNOW YOU CAN DO IT WHEN:

1. THE AD WILL CATCH THE ATTENTION OF STUDENTS, AND INTEREST THEM IN THE GRAPHICS PROGRAM.
2. THE FINAL COMPREHENSIVE LAYOUT MEETS COMMERCIAL STANDARDS AND CAN BE ACCEPTED BY ANY PRINT SHOP.
3. ALL SIZES, TYPE STYLES, SPEC AND INFORMATION IS NEAT, APPROPRIATE AND CORRECT.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

COMPREHENSIVE - COVERS OR INCLUDE EVERYTHING.

INFORMATION

BE SURE YOU HAVE READ AND COMPLETED THE FIRST SIX MODULES IN THIS LAYOUT AND DESIGN UNIT (07). THIS ADVERTISMENT IS A COMPREHENSIVE APPLICATION OF ALL SIX MODULES. THERE ARE MANY FACTORS TO CONSIDER FOR THIS "RECRUITING AD", SO RE-READ MODULE NUMBER 1401 07 006. THIS MODULE WILL BE TYPICAL OF MANY JOBS FOR A LAYOUT AND DESIGN PERSON. IN OTHER WORDS, THE CUSTOMER LEAVES MOST OF THE DECISIONS UP TO YOU. THEY WANT SOMETHING SPECIFIC ACCOMPLISHED IN THIS AD AND YOU MUST DECIDE ON THE BEST APPROACH.

IF THERE MAY BE SAMPLES OF OTHER STUDENT'S WORK, ASK TO SEE THESE FOR IDEAS. DON'T BE AFRAID TO BE CREATIVE AND ORIGINAL.

IN A COUPLE OF WEEKS, YOU WILL COMPOSE AND PASTE-UP THIS LAYOUT (MODULE NUMBER 1401 07 002 "SIMPLE PASTE-UP").

YOU ARE GOING TO COMPLETELY LAYOUT AND DESIGN A SMALL ADVERTISEMENT THAT COULD BE RUN IN AN AVERAGE HIGH SCHOOL NEWSPAPER. THE AD WILL BE DIRECTED AT HAVING THE SOPHOMORES (MALES AND FEMALES) CONSIDER ENROLLING IN THE GRAPHICS AND VISUAL COMMUNICATION PROGRAM HERE FOR THEIR JUNIOR YEAR.

YOU HAVE ENOUGH BASIC EXPERIENCE AND KNOWLEDGE TO WRITE THE ENTIRE AD. TRY TO BE GENERAL AND COMPREHENSIVE. MENTION ALL FIVE OCCUPATIONS WITHIN GRAPHICS AND EXPLAIN HOW EACH IS SATISFYING.

LATER, YOU WILL COMPOSE, PASTE-UP, SHOOT AND MAKE A SILVER PRINT PROOF. IT IS POSSIBLE THAT SOME MAY ACTUALLY BE PRINTED. ALLOW FOR TWO COLORS AND SELECT A CUT OR PIX THAT RELATES TO WHAT YOUR AD IS SAYING. YOU MAY CUT ONE FROM AN OLD (3 MONTHS) TRADE MAGAZINE.

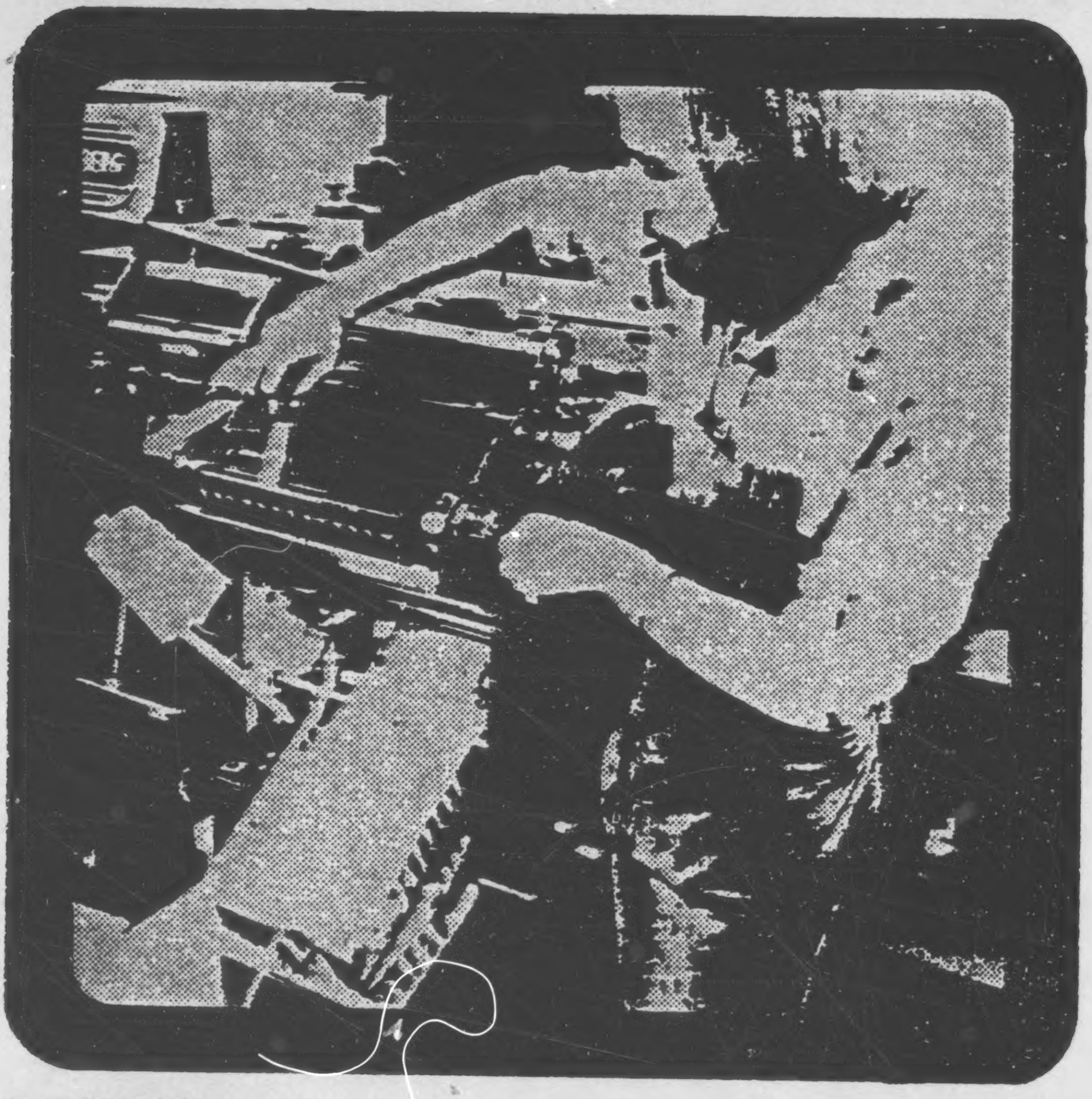
WORD GUIDE

THUMBNAILS - BRIEF ACCURATE SKETCHES.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.
2. LAYOUT AND DESIGN A SMALL AD TO RECRUIT TENTH GRADE STUDENTS INTO THE GRAPHICS PROGRAM AT THE CACC. REQUIREMENTS:
    1. SIZE 5" X 6"
    2. A BORDER (1 TO 6 PT) (4" X 6")
    3. A CUT (PHOTO OR DRAWING, SIZE IS FROM 1" X 1" TO 3" X 3", NOT TO EXCEED 9 SQUARE INCHES).
    4. AN ATTENTION ELEMENT.
    5. AN INTEREST ELEMENT.
    6. TEXT (YOU MUST WRITE IT, FROM 30 TO 60 WORDS).
    7. SIGNATURE:

       GRAPHICS & VISUAL COMMUNICATIONS
       CAPITAL AREA CAREER CENTER
3. MAKE THE THUMBNAILS.
4. MAKE A ROUGH LAYOUT.
5. MAKE YOUR FINAL COMPREHENSIVE LAYOUT. INDICATE TYPE STYLES AND SIZES.
6. OVERLAY (6" X 8").
7. CLEAN UP YOUR AREA AND PUT AWAY ALL EQUIPMENT AND MATERIALS.
8. SAVE THIS LAYOUT, IT WILL BE USED LATER FOR:
    1. MODULE NUMBER 1401 09 002 "MAKING A SIMPLE PASTE-UP".
    2. AN EXTRA LIVE NEGATIVE ON THE CAMERA.
    3. MAKING TWO SILVERPRINT PROOFS (ONE FOR A SAMPLE BOOK IN CLASS).



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 019

module: 1401 07 019 3 **date:** 10/77 **level:** IV

skill title: COMBINATION LAYOUT PROJECT: "SPECIALIZED ADS"

developed & written by: GLEN PETTIT

visuals by: CHUCK KNOC

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO SURVEY EACH OF THE THREE SOCIAL GROUPS AND THEN LAYOUT AND DESIGN A SET OF ADS THAT WOULD BEST SELL THE SAME PRODUCT TO EACH DIFFERENT GROUP.

AND IN ORDER TO DO THIS YOU WILL NEED:

A REQUEST TO DESIGN A SET OF ADS TO SELL THE SAME PRODUCT TO THREE ENTIRELY DIFFERENT SOCIAL GROUPS.

BASIC LAYOUT & DESIGN EQUIPMENT

8 1/2 X 11" 32# LEDGER

WE WILL KNOW YOU CAN DO IT WHEN:

EACH AD IS SUITED TO THE SOCIAL GROUP FOR WHICH IT IS INTENDED, IS NEAT AND ATTRACTIVE, GETS THEIR ATTENTION AND MEETS TRADE STANDARDS.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

IN THIS MODULE YOU WILL USE THE SKILLS LEARNED IN PREVIOUS UNIT #7 MODULES. TO COMPLETE THIS MODULE, DO THIS ASSIGNMENT:

LAYOUT AND DESIGN A SET OF THREE ADVERTISEMENTS TO SELL THE SAME PRODUCT TO THREE ENTIRELY DIFFERENT SOCIAL GROUPS:

1. A 12 YEARS OLD BOY SCOUT.
2. A 25 YEAR OLD FACTORY WORKER, MALE.
3. A 65 YEAR OLD GRANDMOTHER, FOR SEWING.

YOU MUST 'SURVEY' THE SOCIAL GROUP AS TO INTERESTS AND TASTE, THEN SELECT THE DESIGN AND TYPE WHICH IS MOST APPEALING TO THIS GROUP. YOU WILL WRITE THE DISPLAY HEAD, SELECT THE PICTURES AND WRITE THE TEXT.

WORD GUIDE

THUMBNAILS - BRIEF, ACCURATE SKETCHES.

JOB STEPS

1. TAKE ALL EQUIPMENT & MATERIALS TO YOUR WORK AREA.

2. LAYOUT AND DESIGN A SET OF SMALL ADS TO BE RUN IN SEPARATE MAGAZINES THAT EACH OF THESE PEOPLE WOULD MOST LIKELY READ:

A. 12 YEAR OLD BOY SCOUT
B. 25 YEAR OLD MALE FACTORY WORKER
C. 65 YEAR OLD GRANDMOTHER, FOR SEWING.

SIZE: 4½" X 7½" WITH BORDER

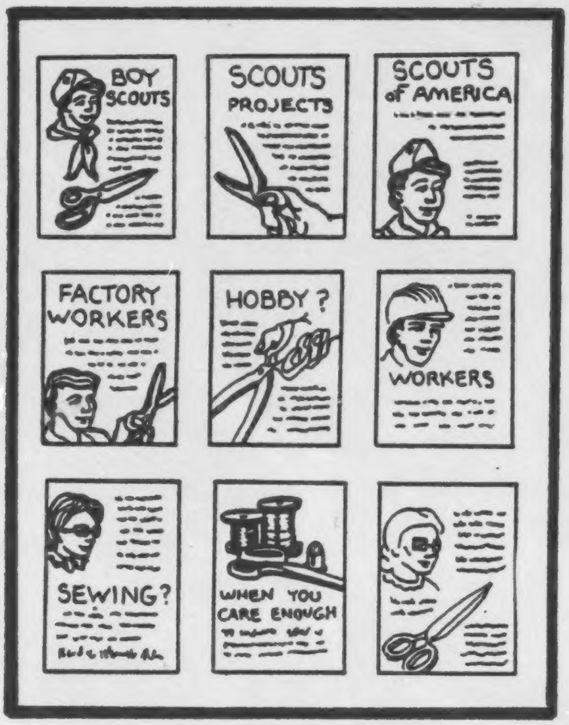
CUT: ONE, LESS THAN 12 SQUARE INCHES, ANY PHOTO OR DRAWING.

DISPLAY HEADS: YOU WRITE

TEXT: YOU WRITE, 30-100 WORDS

SIGNATURE: "CUT-ALL SCISSORS"
INGHAM SCISSORS
MANUFACTURING CO.
MASON, MICHIGAN

3. MAKE THREE SERIES OF THUMBNAILS.


BOY SCOUTS
SCOUTS PROJECTS
SCOUTS of AMERICA
FACTORY WORKERS
HOBBY ?
WORKERS
SEWING?
WHEN YOU CARE ENOUGH

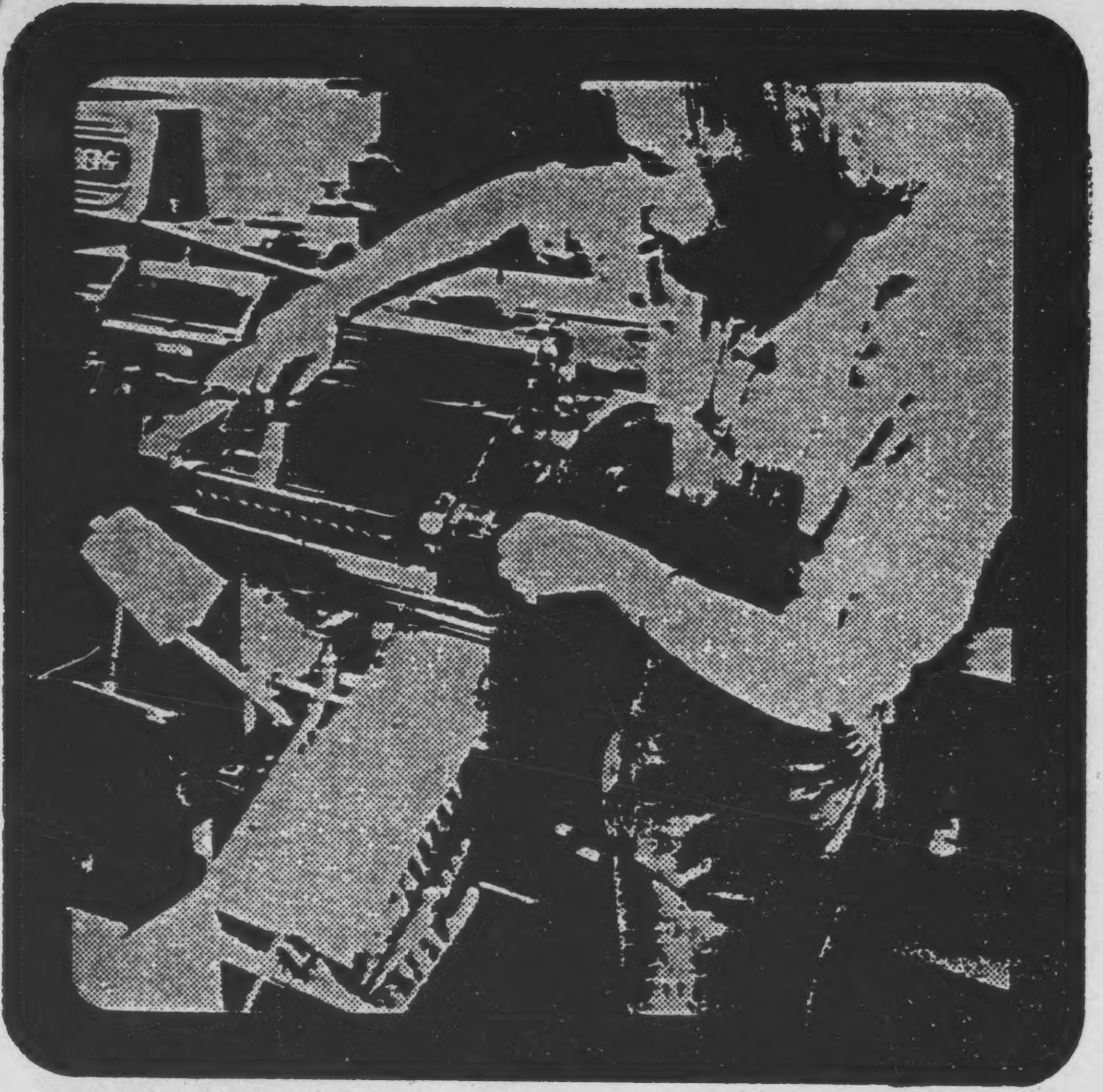
4. MAKE THREE ROUGH LAYOUTS.

5. MAKE THREE FINAL COMPREHENSIVE LAYOUTS (ONE SHEET FOR EACH). INDICATE TYPE STYLES AND SIZES.

6. OVERLAY (5½" X 8½") EACH.

7. HAVE YOUR INSTRUCTOR CHECK AND EVALUATE YOUR WORK.

8. PUT AWAY ALL EQUIPMENT AND MATERIALS AND CLEAN UP YOUR WORK AREA.



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 020 3 **date:** 10/77 **level:**

skill title: COMBINATION LAYOUT PROJECT: "BROCHURE"

developed & written by: GLEN PETTIT

visuals by: DAVE BROWN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO COMPLETELY LAYOUT AND DESIGN A SMALL BROCHURE.

AND IN ORDER TO DO THIS YOU WILL NEED:

11" X 17" 32# LEDGER PAPER

BASIC LAYOUT AND DESIGN EQUIPMENT

AT LEAST 6 PICTURES AND SEVERAL HUNDRED WORDS OF COPY

WE WILL KNOW YOU CAN DO IT WHEN:

1. THE FINAL COMPREHENSIVE LAYOUT MEETS COMMERCIAL STANDARDS, ALL TYPE STYLES AND SIZES ARE APPROPRIATE AND THE SPEC COMPLETE.
2. THE COVER DESIGN IS NEAT, ATTRACTIVE, INTERESTING AND MAKES GOOD USE OF COLOR.
3. ALL PICTURES ARE PROPERLY BALANCED WITH THE TEXT.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

YOU ARE GOING TO LAYOUT AND DESIGN A SMALL BROCHURE TO DESCRIBE AND EXPLAIN AN EXISTING PROGRAM OR OCCUPATION HERE AT THE CAREER CENTER. THIS BROCHURE SHOULD HAVE AT LEAST SIX CUTS, AT LEAST 50 LINES OF TEXT, A NEAT AND ATTRACTIVE COVER DESIGN AND TWO FOLDS. BLACK PLUS ANOTHER COLOR SHOULD BE USED, SIZE OPEN IS 9" X 13 1/2", EACH PAGE IS A 4 1/2" X 9" DEEP.

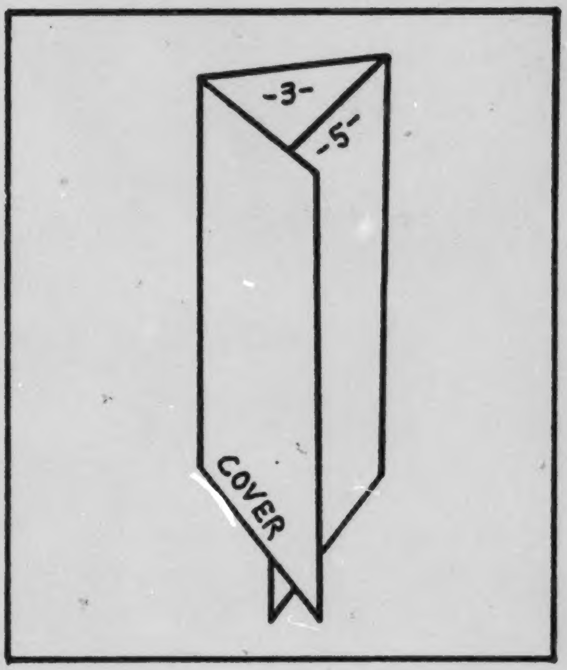
WORD GUIDE

THUMBNAILS - BRIEF, ACCURATE SKETCHES.

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREAS.

2. LAYOUT AND DESIGN A 9" X 13 1/2", WIDE-OPEN BROCHURE (4 1/2" X 9" DEEP PAGE) DESCRIBING ANY PROGRAM OR OCCUPATION HERE AT THE CAREER CENTER.



A. YOU MAY USE ANY ACCEPTABLE DESIGN TREATMENT.

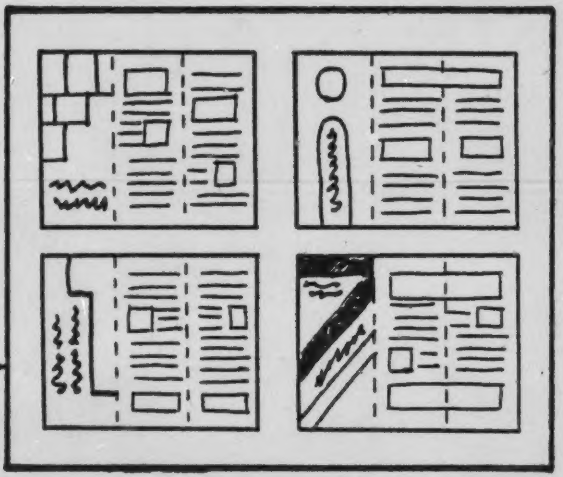
B. YOU MUST INCLUDE AT LEAST SIX CUTS, AT LEAST 50 LINES OF TEXT AND SEVERAL SUBHEADS.

C. YOU MUST SELECT THE TOPIC (WITH INSTRUCTORS APPROVAL FIRST), SELECT AND SPEC THE PICTURES, WRITE THE SUBHEADS AND COMPLETELY DESIGN A TWO-COLOR COVER (DO NOT WRITE THE TEXT, ONLY ALLOW APPROXIMATE SPACE AND SHOW LINES ON LAYOUT).

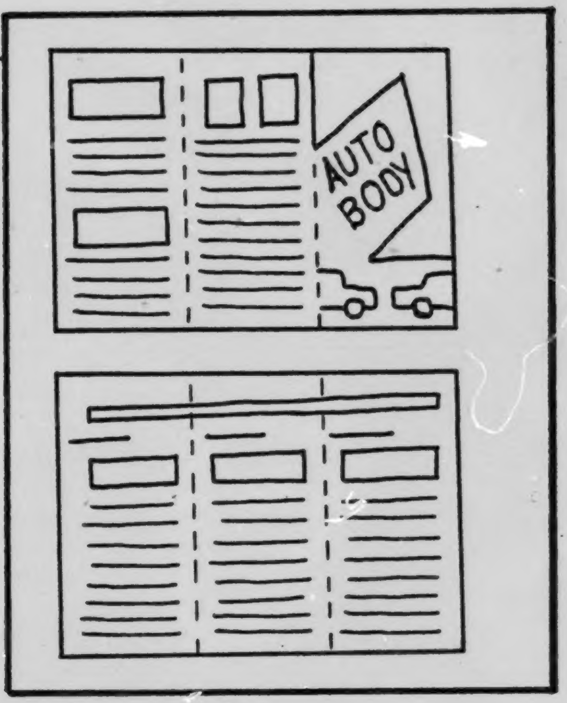
D. INCLUDE SUCH THINGS IN THE BROCHURE AS: WHO, WHAT, WHEN WHERE, HOW, WHY - A BRIEF OUTLINE OF THE COURSE, WHERE TO GET JOBS, ADDITIONAL TRAINING, EXAMPLES OF WORK OR MODULES THEY DO.

E. BRIEFLY, SPEC-OUT EACH PICTURE (ROUGHLY DRAW WHAT THE PHOTO SHOULD LOOK LIKE). THESE BROCHURES ARE AIMED AT TENTH GRADERS FOR RECRUITING TO THE CAREER CENTER.

3. MAKE A SERIES OF THUMBNAILS (2" X 3" IN SIZE, FRONT AND BACK) AND MAKE A DUMMY TO CHECK YOUR ORDER.



JOB STEPS



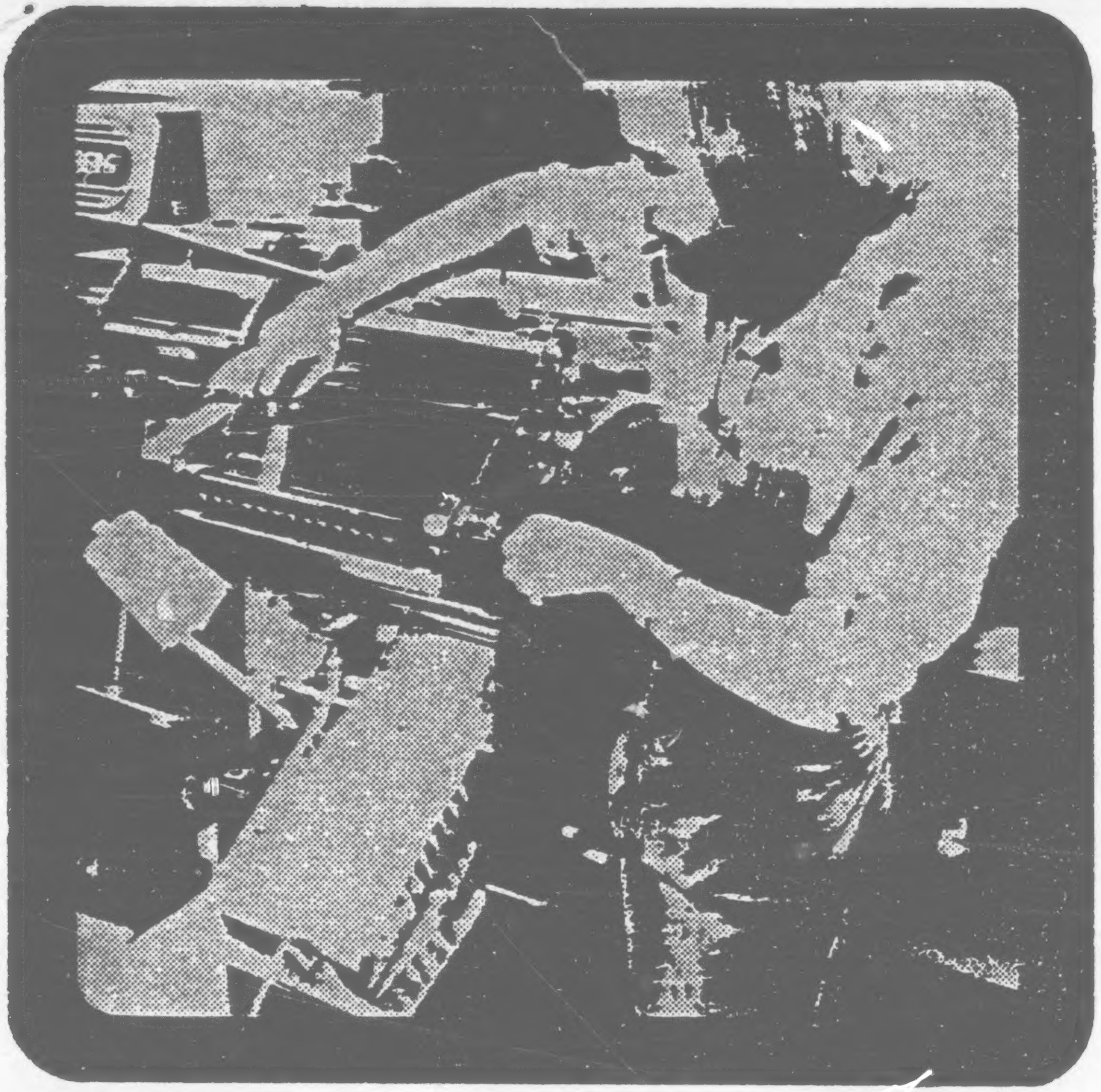
4. MAKE TWO ROUGH LAYOUTS, FRONT AND BACK.

5. MAKE THE TWO COMPREHENSIVE LAYOUTS, ONE FOR INSIDE (FRONT) ONE FOR OUTSIDE.

6. OVERLAY (10" X 15").

7. PUT AWAY ALL EQUIPMENT AND MATERIALS AND CLEAN YOUR WORK AREA.

8. HAVE INSTRUCTOR CHECK AND EVALUATE YOUR TWO LAYOUTS.



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 023
module: 1401 07 023 3 **date:** 11/77 **level:**

skill title: COLOR COMBINATIONS

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO UNDERSTAND THE BASIC APPLICATIONS OF COLOR SO THEY CAN BE USED TO THEIR BEST ADVANTAGE.

IN ORDER TO DO THIS YOU WILL NEED:

INFORMATION ON:

1. ONE COLOR AND BLACK
2. COLOR COMBINATIONS
3. COMPLEMENTARY COLOR HARMONIES
4. TRIAD COLOR HARMONY

WE WILL KNOW YOU CAN DO IT WHEN:

YOU CAN USE COLOR TO ITS BEST ADVANTAGE IN LAYOUT AND DESIGN, ADVERTISEMENTS, PRINTING AND GRAPHICS.

WORD GUIDE

TYPOGRAPHY - STYLE, ARRANGEMENT AND APPEARANCE OF TYPESET MATTER

HARMONIOUS - IN HARMONY WITH; IN PERFECT AGREEMENT; WELL BALANCED

INFORMATION

BOTH TYPE AND PAPER INFLUENCE THE SELECTION OF COLOR FOR THE PRINTED PAGE. COLOR IN TYPOGRAPHY IS AN AID TO BEAUTY; IT SHOULD INVITE READING AND MAKE THE ENTIRE LAYOUT OF THE PAGE HARMONIOUS AND APPEALING.

IF COLOR IS NOT USED CORRECTLY, IT WILL ATTRACT MORE ATTENTION THAN THE TYPE (FIG. 1). NOTICE HOW THE COLORED RULES IN FIG. 1 ARE SO DARK THEY ATTRACT THE READER'S ATTENTION AWAY FROM THE TYPE.

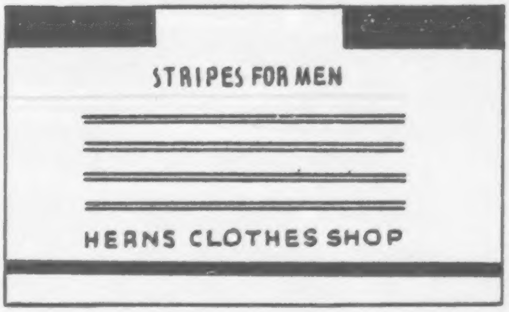


Fig. 1

A LARGE PERCENTAGE OF PRINTING MAKES USE OF BLACK TYPE ON WHITE PAPER. IF THE COLOR IS USED BY THE PRINTER EXACTLY AS IT IS IN THE INK CAN, IT MIGHT STAND OUT MORE THAN THE TYPE (AS IN FIG. 1).

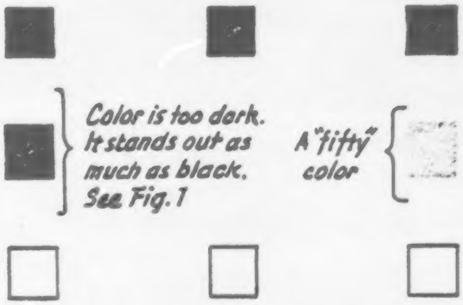

Color is too dark. It stands out as much as black. See Fig. 1
A "fifty" color

Fig. 2 Fig. 3

THE VALUE OR WEIGHT OF THE COLOR SHOULD ALWAYS BE CONSIDERED. FOR EXAMPLE, SPEAKING OF WEIGHT: BLACK MAY BE CONSIDERED AS "100" BECAUSE OF ITS SOLIDNESS. WHITE STOCK, BECAUSE OF ITS BRIGHTNESS, LACKS WEIGHT AND MAY BE CONSIDERED "0" (FIG. 2). THEREFORE, A PROPER COLOR BALANCE IN PRINTING CAN BE OBTAINED IF THE COLOR (THE THIRD ELEMENT) IS GIVEN A WEIGHT THAT LIES MIDWAY BETWEEN THE BLACK AND WHITE, THAT IS, AT A "FIFTY" LEVEL (FIG. 3). WHEN USING THE "FIFTY" COLOR WITH BLACK TYPE ON WHITE PAPER, THE BLACK TYPE WILL STAND OUT MORE THAN THE COLOR AND WILL BE EASY TO READ (FIG. 4).

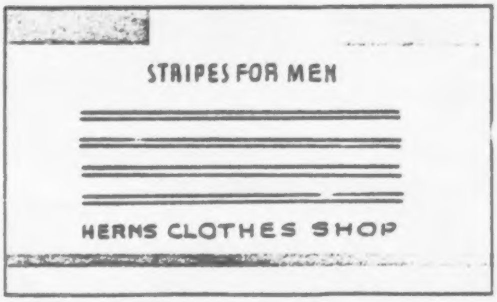


Fig. 4

WORD GUIDE

UNDERSCORING - PUTTING EMPHASIS ON; DRAWING ATTENTION TO

INFORMATION

ON THE COLOR WHEEL, THE DARKEST COLOR IS VIOLET AND THE LIGHTEST IS YELLOW. THEREFORE, BLACK WOULD BE LOCATED JUST BELOW VIOLET AND WHITE, ABOVE YELLOW ON THE WHEEL (FIG. 5). IF BLACK WERE GRADUALLY ADDED TO WHITE, A GRAY INK WOULD BE FORMED, BECOMING DARKER AS MORE BLACK IS ADDED. A GRADUATION FROM WHITE TO BLACK COULD BE FORMED (AS IN THE CENTER OF THE COLOR WHEEL IN FIG. 5). IN THE CENTER OF THE WHEEL, HALFWAY BETWEEN BLACK AND WHITE THERE IS A GRAY OF "FIFTY" WEIGHT VALUE. WHEN SELECTING A GRAY TO USE WITH BLACK TYPE ON WHITE PAPER, THIS "FIFTY" GRAY SHOULD BE USED.

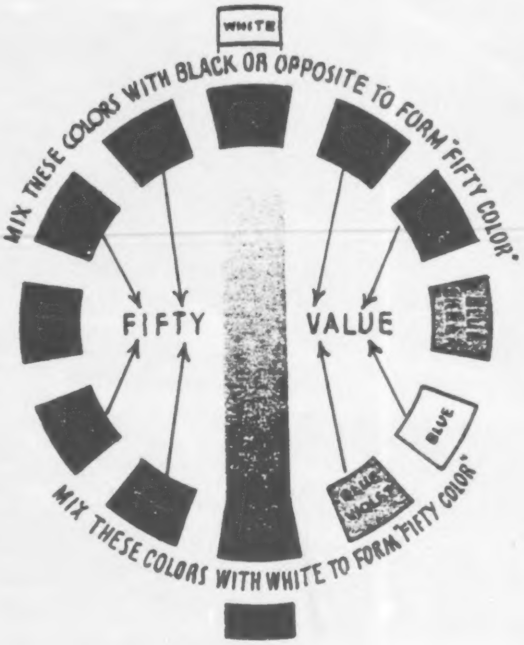

WHITE
MIX THESE COLORS WITH BLACK OR OPPOSITE TO FORM "FIFTY COLOR"
FIFTY
VALUE
BLUE
BLUE VIOLET
MIX THESE COLORS WITH WHITE TO FORM "FIFTY COLOR"

Fig. 5

WHEN USING ONE COLOR WITH BLACK ON WHITE PAPER, ALL COLORS BELOW THE CENTER OF THE WHEEL ARE TOO DARK AND SHOULD BE MIXED WITH WHITE IN ORDER TO BRING THEM UP TO THE "FIFTY" LEVEL. THE COLORS ABOVE THE CENTER OF THE WHEEL ARE NOT TOO DARK, BUT IN SOME CASES MAY BE TOO LIGHT AND WEAK. IN SUCH CASES, THEY SHOULD BE DARKENED BY ADDING BLACK INK, OR BY ADDING THE COLOR THAT IS OPPOSITE ON THE COLOR WHEEL. FOR EXAMPLE, ORANGE COULD BE MIXED TO A "FIFTY" VALUE BY THE ADDITION OF BLACK OR THE OPPOSITE COLOR, BLUE.

COLOR WORK

COLOR WORK

Fig. 6

RULES AND TYPE IN COLOR

WHEN USING A "FIFTY" COLOR, THE WEIGHT OF THE TYPE OR A RULE SHOULD BE INCREASED. AS THE "FIFTY" COLOR IS ONE HALF THE WEIGHT OF THE BLACK, A WORD IN COLOR WILL HAVE TO BE SET IN A BOLDER FACE THAN WORDS IN BLACK SO THEY WILL STAND OUT AS MUCH AS THE BLACK LETTERS (FIG. 6).

WORD GUIDE

MONOCHROMATIC - CONSISTING OF ONE COLOR

ACHIEVED - ACCOMPLISHED; SOMETHING DONE OR GOTTEN SUCCESSFULLY

INFORMATION

A BLACK RULE UNDERSCORING A WORD SHOULD ALWAYS BE THE SAME THICKNESS AS THE STROKE OF THE TYPE. IF THE RULE IS TO BE PRINTED IN A "FIFTY" COLOR, IT WILL HAVE TO BE TWICE AS THICK TO HARMONIZE WITH THE TYPE BECAUSE THE COLOR IS ONE HALF AS DARK IN TONE (FIG. 7).

COLOR IN PRINTING

COLOR IN PRINTING

Fig. 7

INSTEAD OF USING ONE COLOR WITH BLACK, THE PRINTING DESIGNER MAY SOMETIMES WISH TO COMBINE TWO OR MORE COLORS. COMBINATIONS OF CERTAIN COLORS DO NOT APPEAR PLEASING TO A READER'S EYE. THEREFORE, THE LAYOUT PERSON AND PRINTER MUST KNOW HOW TO SELECT COLORS THAT APPEAR HARMONIOUS WHEN USED TOGETHER.

MONOCHROMATIC HARMONIES

A MONOCHROMATIC COLOR HARMONY IS ACHIEVED BY USING TWO OR MORE TONES OF ONE COLOR. WHEN USED CORRECTLY ON A PRINTED PIECE, THE TINTS AND SHADES OF A COLOR ARE APPEALING. WHEN PRINTING ON COLORED PAPER, THE DESIGNER ALWAYS TRIES FOR A PLEASING EFFECT IF THE COLOR USED ON THE PRINTED PIECE IS A SHADE OF THE COLORED STOCK. FOR EXAMPLE, DEEP BLUE TYPE ON A PALE BLUE STOCK, DEEP GREEN TYPE ON A PALE GREEN STOCK AND DEEP PURPLE ON PALE LAVENDER OFFER GOOD HARMONIES.

ON WHITE STOCK, A MONOCHROMATIC HARMONY MAY BE ACHIEVED BY USING DARK, COLORED TYPE WITH TINT BLOCKS, RULES (AND SO FORTH) IN A LIGHTER TONE (FIG. 1). WHEN USING THIS COMBINATION, THE DESIGNER SHOULD MAKE CERTAIN THAT THE TYPE IS THE DARKEST IN TONE, THE STOCK THE LIGHTEST AND THE ORNAMENT'S TONE HALF AS DARK AS THE TYPE.

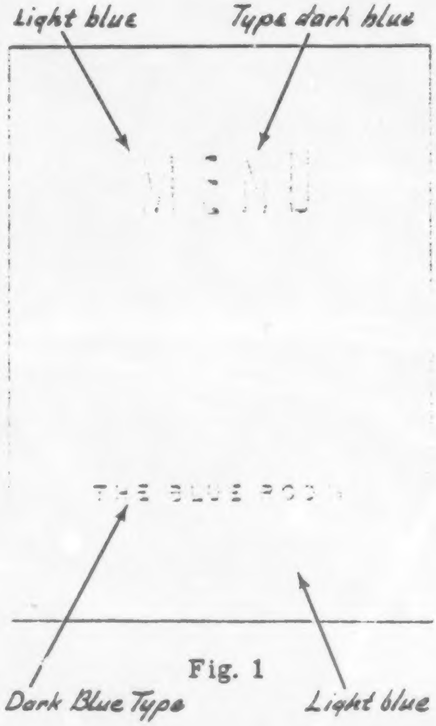


Fig. 1

INFORMATION

ANALOGOUS COLOR HARMONY

ANOTHER METHOD OF ACHIEVING COLOR HARMONY IS TO COMBINE ADJACENT COLORS (COLORS NEXT TO EACH OTHER) OF THE PRINTER'S COLOR WHEEL, SUCH AS BLUE AND VIOLET, RED AND ORANGE, AND SIMILAR COMBINATIONS (FIG. 2). THESE COLORS HARMONIZE BECAUSE EACH PAIR IS RELATED. FOR EXAMPLE, RED AND ORANGE ARE VERY CLOSELY RELATED; ORANGE IS FORMED BY COMBINING RED AND YELLOW AND SINCE IT CONTAINS A SMALL AMOUNT OF RED, IT WILL HARMONIZE WITH RED.

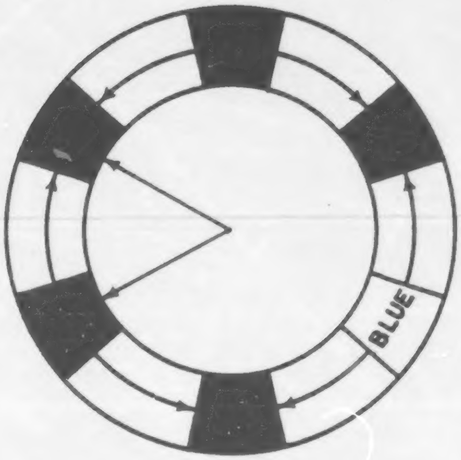


Fig. 2 *Method of selecting analogous color harmonies*

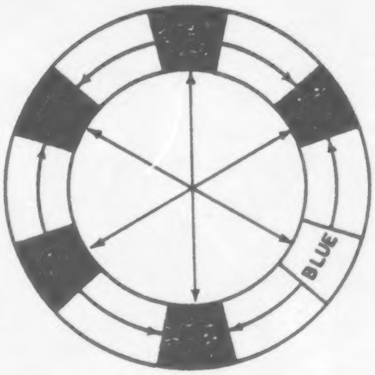
ONLY ADJACENT COLORS THAT ARE CLOSELY RELATED SHOULD BE COMBINED. FOR INSTANCE, YELLOW USED WITH ORANGE AND RED WILL NOT HARMONIZE BECAUSE THERE IS NO RELATIONSHIP BETWEEN YELLOW AND RED.

YELLOW IS RELATED TO ORANGE BECAUSE A PART OF ORANGE IS YELLOW. RED IS ALSO RELATED TO ORANGE, BECAUSE THE OTHER PART OF ORANGE IS RED. THEREFORE, RED AND ORANGE OR YELLOW AND ORANGE HARMONIZE AND MAY BE USED ON THE SAME JOBS. A COMBINATION OF ALL THREE; RED, ORANGE AND YELLOW, CANNOT BE USED TOGETHER HARMONIOUSLY.

COMPLEMENTS

BESIDES USING THE MONOCHROMATIC AND ANALOGOUS METHODS OF HARMONIZING COLORS, A PRINTING DESIGNER MAY FORM PLEASING COLOR COMBINATIONS BY USING COLORS TOGETHER THAT ARE DIRECTLY OPPOSITE EACH OTHER ON THE COLOR WHEEL (FIG. 1). THIS IS KNOWN AS THE COMPLEMENTARY METHOD.

Fig. 1



WORD GUIDE

REFINED - PURE, CLEAN

RETIRING - QUIET, UNASSUMING

INFORMATION

THE COLOR SCHEMES FORMED BY USING THE ANALOGOUS AND MONOCHROMATIC METHODS OF SELECTING COLORS TEND TO BE SOFT AND REFINED. THIS IS NOT TRUE OF COMPLEMENTARY HARMONIES, AS THEY FORM CONTRASTS THAT ATTRACT ATTENTION.

ON THE PRINTER'S COLOR WHEEL, THE COMMONLY KNOWN COLORS WHICH ARE OPPOSITE EACH OTHER AND FORM COMPLEMENTARY HARMONIES ARE: YELLOW AND VIOLET; RED AND GREEN; BLUE AND ORANGE. EACH OF THESE COMBINATIONS CONSISTS OF A WARM COLOR AND A COOL ONE THAT OFFER A GOOD CONTRAST AND CAN BE USED TOGETHER WHENEVER AN OUTSTANDING COLOR HARMONY IS NEEDED.

RED AND GREEN ARE PROBABLY THE TWO MOST SPECTACULAR. RED IS AN ADVANCING COLOR WHILE GREEN IS COOL AND FRESH. USED TOGETHER, THEY ATTRACT ATTENTION. THE COMBINATION OF BLUE AND ORANGE HAS BEEN CALLED THE MOST BEAUTIFUL POSSIBLE. THE ORANGE IS WARM, FRIENDLY AND GLOWING, JUST THE OPPOSITE OF BLUE, WHICH IS COLD. THE COMBINATION IS VERY PLEASING. THEY LOOK BEST WHEN A SMALL AMOUNT OF ORANGE IS USED WITH A LARGE AMOUNT OF BLUE.

YELLOW AND VIOLET PRODUCE A MORE REFINED COMBINATION. YELLOW IS A VERY BRIGHT COLOR, WHILE VIOLET IS RETIRING AND DIGNIFIED. MANY PLEASING EFFECTS CAN BE ACHIEVED BY USING THESE TWO COLORS TOGETHER.

BESIDES THE ABOVE MENTIONED COMBINATIONS, THERE ARE OTHER COMPLEMENTARY HARMONIES: RED-VIOLET AND YELLOW-GREEN; YELLOW-ORANGE AND BLUE-VIOLET; RED-ORANGE AND BLUE-GREEN.

SPLIT COMPLEMENTS

THE COLORS ON EACH SIDE OF THE COMPLEMENT ON THE COLOR WHEEL MAY BE USED INSTEAD OF THE COMPLEMENTARY COLOR. FOR INSTANCE, INSTEAD OF USING RED AND GREEN, THE COLORS ON EACH SIDE OF THESE TWO COLORS ON THE COLOR WHEEL MAY BE USED. IN THIS CASE, THE COLOR COMBINATION WOULD BE RED, BLUE-GREEN AND YELLOW-GREEN (FIG. 2). THIS IS CALLED A SPLIT-COMPLEMENT AND, WHEN DESIRED, IT MAY BE APPLIED TO ANY OPPOSITE COMBINATION ON THE COLOR WHEEL.

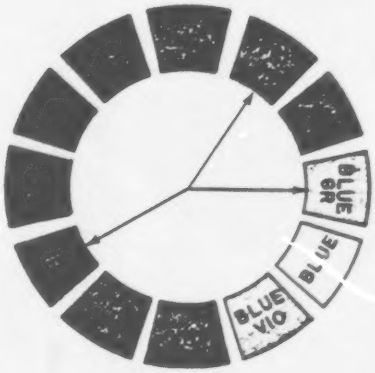


Fig. 2

INFORMATION

USE OF COMPLEMENTS

WHEN USING TWO COMPLEMENTARY COLORS, YOU SHOULD NOT USE THEM TOGETHER IN THEIR PURE FORM (FIG. 3). ONE COLOR SHOULD BE LIGHT AND THE OTHER DARK. WHEN RED AND GREEN ARE USED ON WHITE STOCK, THE RED SHOULD BE DARKENED BY THE ADDITION OF BLACK AND THE GREEN LIGHTENED BY MIXING IT WITH WHITE (FIG. 4).

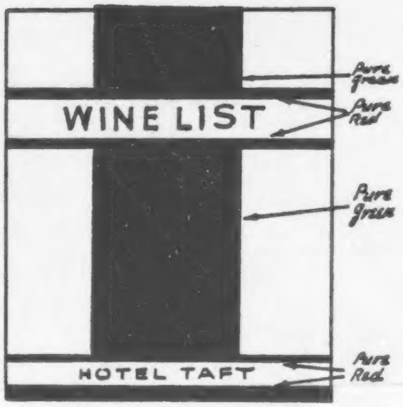

Pure green
WINE LIST
Pure Red
Pure green
HOTEL TAFT
Pure Red

Fig. 3

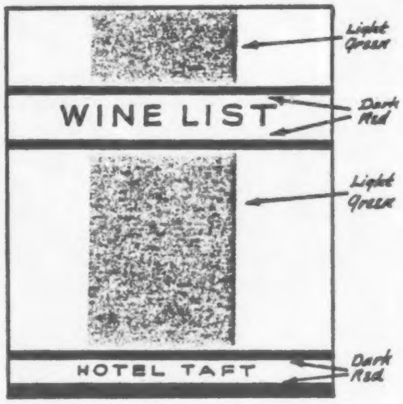

Light Green
WINE LIST
Dark Red
Light Green
HOTEL TAFT
Dark Red

Fig. 4

COMPLEMENTS AND A THIRD COLOR

THERE ARE TIMES WHEN THE PRINTING DESIGNER WISHES TO USE A THIRD COLOR WITH A COMPLEMENTARY HARMONY. A BRIGHT YELLOW STOCK MAY BE SELECTED FOR A JOB. THE OPPOSITE OF YELLOW ON THE COLOR WHEEL IS VIOLET, SO THAT COLOR WILL LOOK PLEASING ON THE YELLOW STOCK. IF ANOTHER COLOR IS TO BE SELECTED THAT WILL HARMONIZE WITH THE YELLOW AND VIOLET, IT SHOULD BE HALFWAY BETWEEN THE TWO COLORS IN STRENGTH. A LINE DRAWN ACROSS THE COLOR WHEEL HALFWAY BETWEEN THE YELLOW AND VIOLET (LINE A-B FIG. 5) AND AT RIGHT ANGLES TO A LINE DRAWN BETWEEN THE YELLOW AND VIOLET (LINE C-D FIG. 5) WILL PASS THROUGH BLUE-GREEN AND RED-ORANGE. THEREFORE, EITHER OF THESE TWO COLORS SHOULD BE USED WITH YELLOW AND VIOLET.

BESIDES THE MONOCHROMATIC, ANALOGOUS AND COMPLEMENTARY METHODS OF HARMONIZING COLORS, THERE IS A FOURTH METHOD KNOWN AS THE TRIAD. THIS IS CALLED THE TRIAD METHOD BECAUSE IT CONSISTS OF THREE COLORS THAT HARMONIZE.

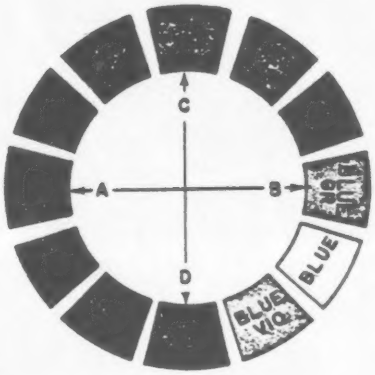

C
A
B
BLUE GR.
D
BLUE
BLUE VIO.

Fig. 5

INFORMATION

TRIAD METHOD

TO FIND TRIAD COMBINATIONS ON THE COLOR WHEEL, YOU POINT A TRIANGLE TO RED, YELLOW AND BLUE AND THEN SWING IT AROUND TO ANY THREE COLORS ON THE WHEEL. FOR EXAMPLE, THE PRIMARY TRIAD IS RED, YELLOW AND BLUE (FIG. 1). IF THE TRIANGLE IS SHIFTED SO THAT ONE ANGLE POINTS TO ORANGE, THEN THE OTHER TWO WILL POINT TO GREEN AND VIOLET (FIG. 2). THIS COMBINATION IS MORE REFINED THAN THE FIRST AND WOULD BE BETTER ON A MORE DIGNIFIED TYPE OF JOB THAN WOULD THE RED, YELLOW AND BLUE. ANOTHER TRIAD COMBINATION IS THE GREEN-YELLOW, VIOLET-BLUE AND RED-ORANGE (FIG. 3). THE MOST BEAUTIFUL AND PLEASING TRIAD OF ALL CONSISTS OF YELLOW-ORANGE, BLUE-GREEN AND RED-VIOLET (FIG. 4).

USING THE TRIAD HARMONY

WHEN USING THREE COLORS AS TRIAD COMBINATIONS, THEY SHOULD NOT ALL BE THE SAME INTENSITY OR STRENGTH. ONE SHOULD BE LIGHT IN TONE, ONE DARK AND THE OTHER HALFWAY BETWEEN THE TWO IN STRENGTH. EQUAL AMOUNTS OF THE COLORS SHOULD NOT BE USED, BUT A LARGE AMOUNT OF ONE AND SMALLER AMOUNTS OF THE OTHER TWO WILL GIVE HARMONIOUS RESULTS.

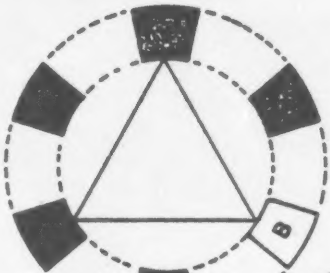


Fig. 1

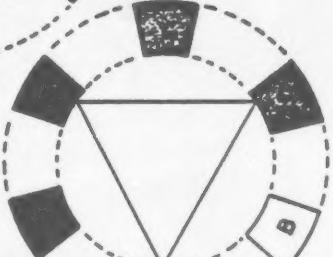


Fig. 2

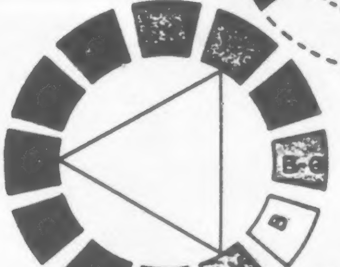


Fig. 3

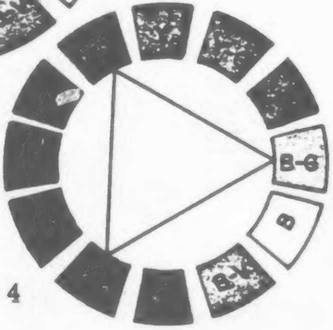


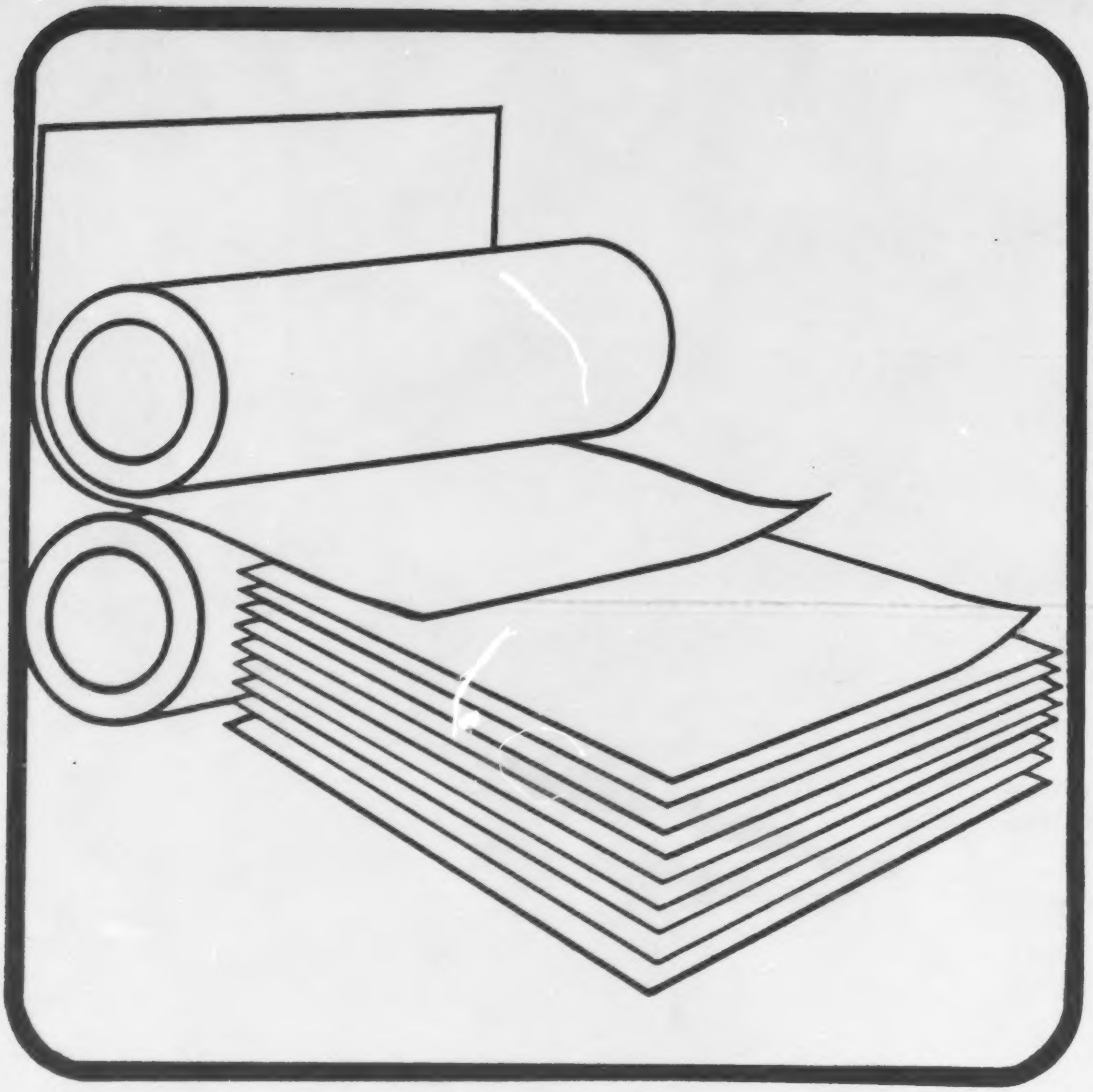
Fig. 4

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA AT HOME.

2. LOOK THROUGH SOME COLORFUL MAGAZINES AND NOTICE HOW THESE PRINCIPLES ARE APPLIED.

3. BE PREPARED TO ANSWER ANY QUESTIONS YOUR INSTRUCTOR MAY HAVE ABOUT COLOR COMBINATIONS.



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 024

module: 1401 07 024 3 **date:** FEBRUARY 1978 **level:**

skill title: DIVISION OF SPACE FOR COLORS OR GRAY

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO LAYOUT AND DESIGN ATTRACTIVE COVERS USING A LARGE MASS OF COLOR PLUS BLACK.

IN ORDER TO DO THIS YOU WILL NEED:

COPY FOR TWO COVER DESIGNS

LAYOUT AND DESIGN TOOLS

COLORED PENCILS

8½" X 11" PAPER

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN PRODUCE TWO DIFFERENT COVER DESIGNS FOLLOWING ALL OF THE BASIC RULES FOR USING A LARGE MASS OF COLOR.
2. YOUR DESIGNS ARE IN HARMONY WITH THE COPY AND SUBJECT MATTER GIVEN.
3. YOUR LAYOUTS ARE NEAT, CLEAN, TO SIZE, WITH CORRECT TYPE STYLES AND SIZES AND READY TO BE GIVEN TO THE CUSTOMER.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

HARMONIZE - AGREEMENT

METALLIC - SHINY; METAL-LIKE IN APPEARANCE

OPTICAL CENTER - VISUAL CENTER, JUST ABOVE THE ACTUAL CENTER OF A PAGE

INFORMATION

BLACK, WHITE AND GRAY ARE NOT CALLED COLORS BUT THEY MAY BE USED WITH ANY COLOR OR GROUP OF COLORS TO GIVE PERFECT HARMONY.

BLACK HARMONIZES WITH ALL COLORS, BUT, IF USED WITH COOL COLORS (BLUE, GREEN, VIOLET), THERE WILL NOT BE ENOUGH CONTRAST TO BRIGHTEN THE PAGE UNLESS THE COLORS ARE TINTS. IF WARM COLORS (ORANGE AND YELLOW) ARE TO BE USED WITH BLACK, THEY SHOULD NOT BE TINTS BUT SHOULD BE USED IN THEIR FULL VALUE.

RED IS PROBABLY USED WITH BLACK MORE THAN ANY OTHER SINGLE COLOR. A PURE RED INK MAY BE USED WITH BLACK, BUT IN MOST CASES A RED-ORANGE WILL PRODUCE A COLOR THAT IS BRIGHTER AND FORMS A STRONGER CONTRAST TO THE BLACK.

GOLD AND SILVER

GOLD MAY BE USED WITH ALL COLORS EXCEPT YELLOW AND ORANGE BECAUSE THEY LOOK THE SAME, HAVE EQUAL TONE AND GIVE NO CONTRAST. SILVER AND GRAY DO NOT FORM A CONTRAST AND SO SHOULD NOT BE USED TOGETHER. ONLY SMALL AMOUNTS OF GOLD OR SILVER SHOULD BE USED ON A JOB AS LARGE AMOUNTS OF THESE METALLIC COLORS GIVE AN UNPLEASANT EFFECT.

USING COLORS THAT DO NOT HARMONIZE

COLORS THAT DO NOT HARMONIZE MAY BE BROUGHT INTO HARMONY BY SEPARATING THEM WITH BANDS OR EDGINGS OF BLACK, WHITE, GRAY, GOLD OR SILVER. RED AND BLUE ARE USED TOGETHER OFTEN BUT THIS IS NOT A HARMONIOUS PAIR OF COLORS. SEPARATING THE BLUE AND RED WITH A BAND OF WHITE, BLACK, GRAY OR GOLD WILL MAKE THEM PLEASING TO THE EYE.

COLOR BALANCE

COLOR, LIKE TYPE USED ON A PRINTED PAGE, SHOULD BE BALANCED. IF COLOR IS USED ABOVE THE OPTICAL CENTER, IT SHOULD BE BALANCED BY COLOR BELOW THE CENTER. IF COLOR IS USED ON ONE SIDE OF A PAGE LIKE ON A LETTERHEAD, IT SHOULD BE USED ON THE OTHER SIDE. THE LARGER THE MASS OF COLOR, THE NEARER TO THE CENTER OF THE PAGE IT SHOULD BE PLACED.

INFORMATION

MIXED COLORED INKS

WHEN MIXING COLORS, THE LIGHTER COLOR SHOULD BE FIRST AND THE DARKER COLOR ADDED TO IT. IN MAKING A TINT OF BLUE, FOR EXAMPLE, IF THE WHITE WERE ADDED TO THE BLUE, TOO LARGE A QUANTITY OF INK MIGHT BE MIXED AND WASTED. TO GET A LIGHT BLUE, YOU WOULD USE FIVE PARTS WHITE AND ADD ONE PART BLUE INK.

DIVISION OF SPACE

A COVER CAN BE DESIGNED WITH THE SPACE BROKEN EQUALLY (FIG. 1) AND A COVER CREATED FROM THIS DIVISION (FIG. 2). HOWEVER, THE COVER WOULD BE MUCH MORE INTERESTING IF THE SPACE WERE BROKEN UNEVENLY (FIG. 3).

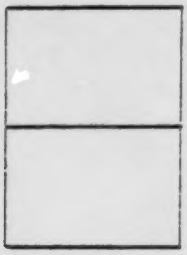


Fig. 1

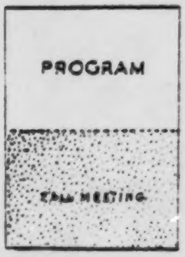


Fig. 2

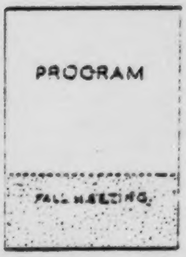


Fig. 3

BY DRAWING VERTICAL AND HORIZONTAL STRAIGHT LINES, OFF CENTER, MANY UNEQUAL DIVISIONS MAY BE CREATED. FOR EXAMPLE, TWO LINES MAY BE SKETCHED (AS IN FIGURE 4). THESE LINES FORM UNEQUAL DIVISIONS SO THAT WHEN THE AREAS ARE DARKENED, EACH SPACE IS A DIFFERENT SIZE AND SHAPE. THE UNEQUAL DIVISIONS SHOULD FORM A VERY INTERESTING COVER (FIGURE 5). BESIDES USING STRAIGHT LINES TO DIVIDE SPACE, OVALS, CIRCLES, TRIANGLES AND OTHER GEOMETRIC SHAPES MAY BE USED (FIGURES 6, 7 AND 8).

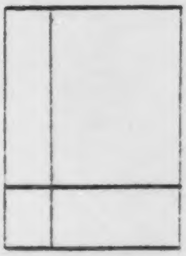


Fig. 4

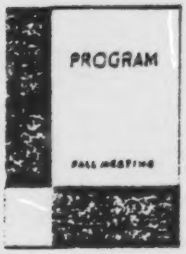


Fig. 5

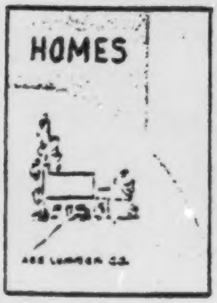


Fig. 6

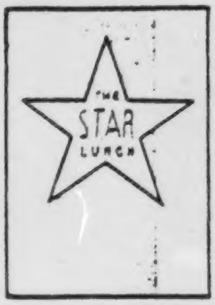


Fig. 7

Fig. 8

INFORMATION

DESIGNS, OBJECTS AND SHAPES CAN ALSO BE USED IN MASS. THE COPY SHOULD ALWAYS BE STUDIED BEFORE THE SPACE IS BROKEN, IN ORDER TO HELP FORM THE BEST LAYOUT. THE LAYOUT USED FOR THE COVER IN FIGURE 9 IS NOT GOOD. THE ARRANGEMENT DOES NOT HARMONIZE WITH THE NAME OF THE RESTAURANT. THE TRIANGULAR ARRANGEMENT IN FIGURE 10 IS MUCH BETTER.

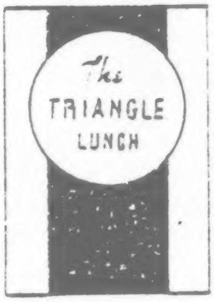

The
TRIANGLE
LUNCH

Fig. 9

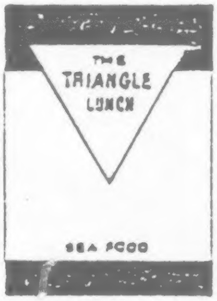

THE
TRIANGLE
LUNCH
SEA FOOD

Fig. 10

JOB STEPS

1. TAKE ALL OF THE FOLLOWING EQUIPMENT AND MATERIALS TO A DRAWING TABLE:

T-SQUARE, TRIANGLE & RULER
SOFT BLACK & A BLUE PENCIL
8½" X 11" 20# BOND PAPER

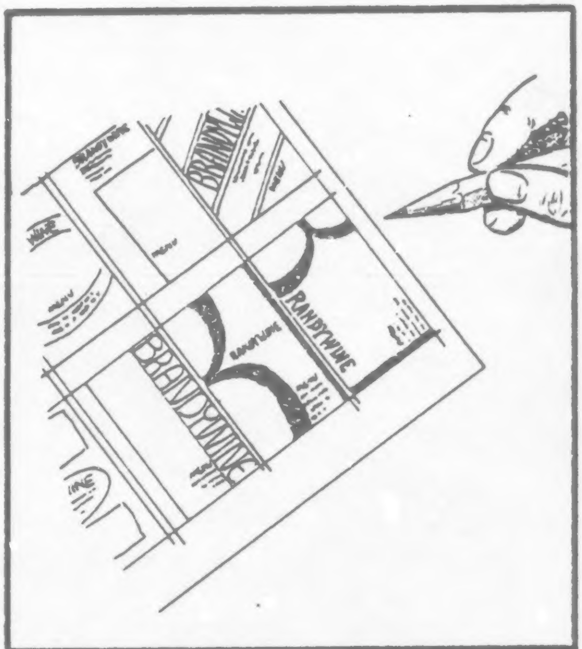
2. LAYOUT AND DESIGN A 6" X 9" ATTRACTIVE COVER FOR TWO OF THE FOLLOWING JOBS. USE A LARGE MASS OF COLOR AND DESIGN THAT WILL HARMONIZE WITH THE COPY. FOLLOW THE RULES FOR USING COLOR THAT YOU JUST LEARNED. SELECT TWO OF THE FOLLOWING FOR YOUR COPY:

A. BRANDYWINE: FINE DINING MENU
1812 TELEGRAPH, SOUTHFIELD, MI

B. MICHIGAN STATE UNIVERSITY 1980
EMPLOYEES HANDBOOK

C. CAPITAL AREA CAREER CENTER 1982
STUDENT POLICIES

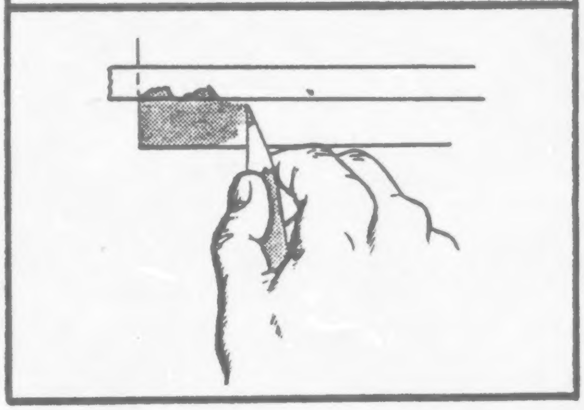
D. CLASS LIST GRAPHIC PROGRAM
CAPITAL AREA CAREER CENTER
MASON, MI



3. MAKE YOUR THUMBNAIL SKETCHES FIRST, YOU MAY USE COLORED PENCILS FOR YOUR MASS OF COLOR ON THE THUMBNAILS.

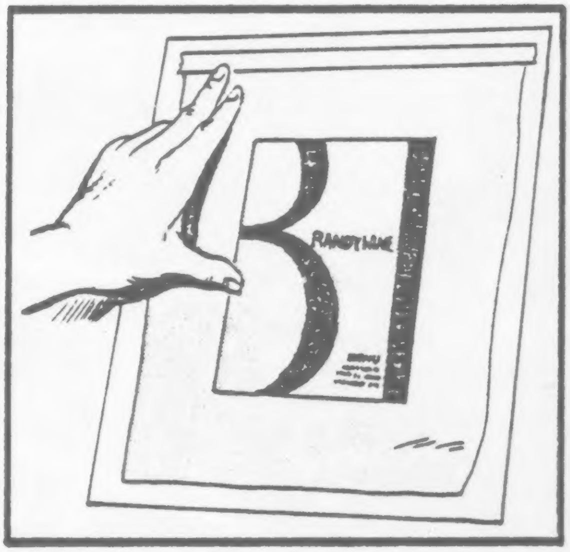
4. MAKE YOUR ROUGH LAYOUTS 6" X 9" AND USE THE COLORED PENCILS FOR THE COLOR MASS.

5. MAKE YOUR FINAL COMPREHENSIVE LAYOUTS ON 8½" X 11" PAPER. USE THE LIGHT BLUE PENCIL FOR ALL GUIDE LINES AND ERASE ANY THAT SHOW WHEN YOUR LAYOUTS ARE COMPLETE. RUB A COLORED PENCIL BACK AND FORTH OVER YOUR MASS AREA (USE TAPE OR A PRE-CUT PAPER MASK TO PROTECT AREAS THAT ARE NOT IN COLOR).

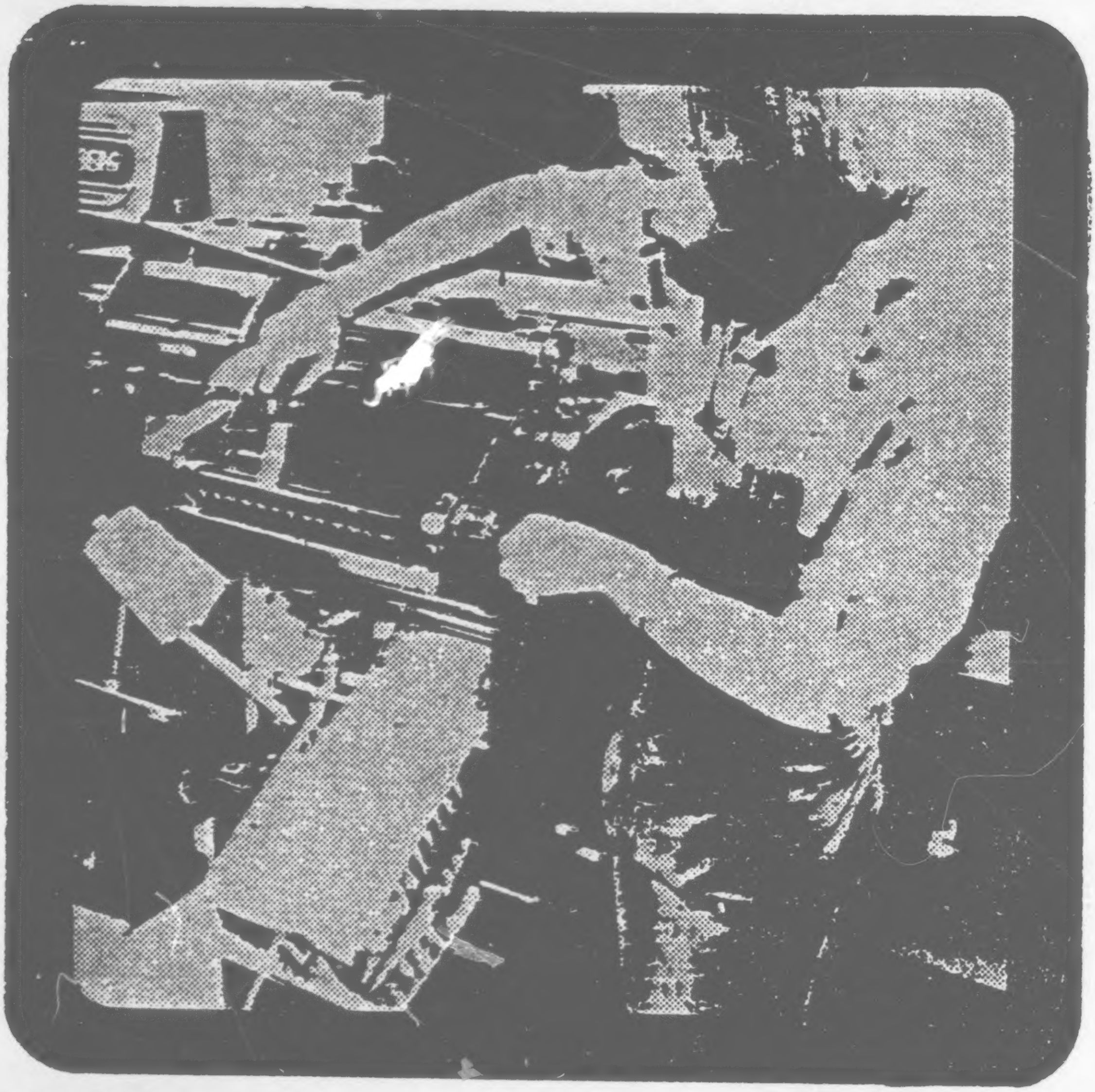


JOB STEPS

6. WHEN FINISHED, CUT SOME TISSUE OR FOLIO TO 8" X 10" AND TAPE ONE OVER EACH LAYOUT FOR PROTECTION. SHOW YOUR TWO LAYOUTS TO YOUR INSTRUCTOR.



7. PUT AWAY ALL YOUR TOOLS AND MATERIALS WHEN FINISHED. BE SURE TO RE-SHARPEN YOUR PENCILS AND CLEAN THE DRAWING TABLE.



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 025
1401 07 025 3
date: 11/77 **level:**

skill title: CARDS: LAYOUT AND DESIGN

developed & written by: GLEN PETTIT

visuals by: DAVE BROWN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO CORRECTLY DESIGN TWO SMALL SIGN CARDS SO THEY CAN BE EASILY READ FROM TWO METERS AWAY.

AND IN ORDER TO DO THIS YOU WILL NEED:

A REQUEST TO DESIGN A SMALL SIGN OR CARD TO BE DISPLAYED IN A WINDOW OR COUNTER AND READ FROM ABOUT A TWO METER DISTANCE.

DRAWING TABLE

T-SQUARE

RULER

TRIANGLE

STENCILS

PENCILS (BLUE 4H, RB)

SCRAP PAPER

8 1/2" 20# WHITE BOND

WE WILL KNOW YOU CAN DO IT WHEN:

1. THE CARD IS ATTRACTIVE AND VERY READABLE AT A TWO METER DISTANCE, THE COLORS COMPLIMENT THE DESIGN AND THE TYPE IS OF PROPER WEIGHT TO BALANCE AND CONVEY THE MESSAGE WITH THE DESIRED FORCE.
2. THE LAYOUT IS CLEAR AND CLEAN, MARGINS ADEQUATE, COLORS PURE AND THE MESSAGE COMPLETE.

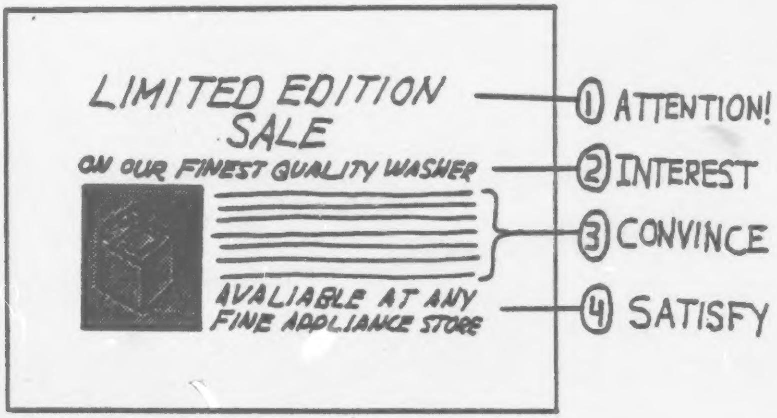
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

A CARD OR "NOTICE" IS USUALLY DESIGNED TO BE READ FROM A SHORT DISTANCE, RARELY MORE THAN 3 OR 4 METERS. LIKE A MAGAZINE AD, IT HAS FOUR MAIN AIMS.

1.	ATTRACT ATTENTION	(ATTENTION)
2.	CREATE INTEREST	(INTEREST)
3.	CREATE A DESIRE	(DESIRE)
4.	TELL HOW TO SATISFY THE DESIRE	(SIGNATURE)

USUALLY, THE FIRST LINE OR TWO WILL GET YOUR ATTENTION WITH A WORD OR STATEMENT (LIKE: SALE, REDUCED, NEW, JUST ARRIVED, AND LIMITED) OR A PICTURE (PHOTOGRAPH, DRAWING, AND SYMBOL). AFTER THE "NOTICE" HAS YOUR ATTENTION, IT MUST FOCUS YOUR ATTENTION ON THE NEXT LINE OR STATEMENT AND MUST CREATE AN INTEREST (EXAMPLE: "THE BEST QUALITY", "THE MOST POPULAR", "NUMBER 1 CHOICE", "COMPLETELY REDESIGNED", ETC.). OFTEN, THE PRICE MAY BE USED AS THE INTEREST ELEMENT. AFTER YOU HAVE THE PERSON'S ATTENTION AND INTEREST, YOU MUST CREATE A DESIRE OR CONVINCE HIM/HER THIS IS WHAT HE/SHE WANTS OR NEEDS. FOR THIS STEP, THERE ARE THOUSANDS OF METHODS ... ANYTHING THAT GETS THE MESSAGE ACROSS AND CONVINCES THE PERSON TO BELIEVE IN THIS IDEA OR PRODUCT. SUCH THINGS AS A PRODUCT DESCRIPTION, A COMPARISON, STORIES, FEATURE LISTING AND JUST A PHOTOGRAPH, CAN ACCOMPLISH THIS THIRD ELEMENT. THE FOURTH ELEMENT IS THE SATISFACTION LINE, OFTEN CALLED THE SIGNATURE. THIS TELLS HOW YOU CAN SATISFY YOUR DESIRE, WHERE TO BUY IT, WHO TO GET IT FROM, WHAT BRAND TO BUY, WHO TO SUPPORT, LOCATION, ETC.



INFORMATION

BASICALLY, ALL CARDS OR SIGNS CONTAIN THESE FOUR ELEMENTS (EVEN A SINGLE WORD SIGN LIKE STOP!) IT:

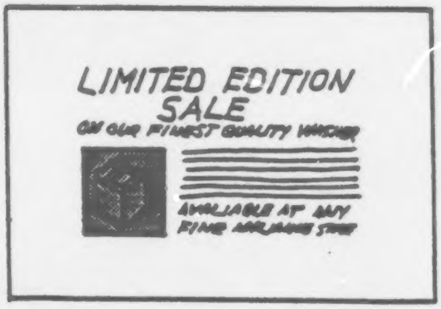
1. GETS YOUR ATTENTION
2. CREATES AN INTEREST (WHY SHOULD I STOP?)
3. CONVINCES YOU (YOU LOOK AROUND TO SEE WHY)
4. SATISFIES YOU

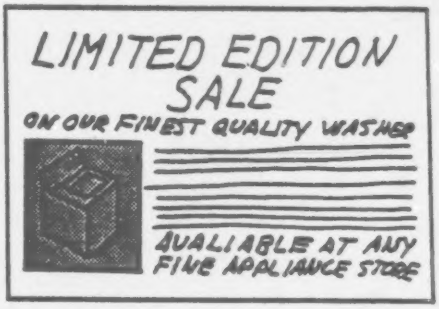
THINK ABOUT MANY OF THE SIMPLE SIGNS YOU SEE EVERY DAY; DO THEY INCLUDE ALL FOUR ELEMENTS?

TYPE FACES CAN ALSO CONVEY MESSAGES; LARGER AND BOLDER FACES COMMAND ATTENTION AND ARE EASILY READ WHILE SMALLER OR SCRIPT FACES LOSE INTEREST.

COLOR IS A MAJOR FACTOR; HIGH CONTRAST GETS THE ATTENTION, TOO MUCH COLOR DISTRACTS FROM THE MESSAGE AND CERTAIN COLORS IMPLY MEANINGS (BLUE - COOL, RED - STOP).

THE AMOUNT OF WHITE SPACE OR MARGINS IS ALSO ANOTHER FACTOR; THE MORE WHITE SPACE, THE MORE LIKELY IT WILL BE READ AND ATTRACT ATTENTION.


LIMITED EDITION
SALE
ON OUR FINEST QUALITY WASHER
AVAILABLE AT ANY
FINE APPLIANCE STORE


LIMITED EDITION
SALE
ON OUR FINEST QUALITY WASHER
AVALIABLE AT ANY
FINE APPLIANCE STORE

INFORMATION

WHERE THE SIGN IS TO BE DISPLAYED IS STILL ANOTHER FACTOR. IF YOUR SIGN IS NEAR DOZENS OF OTHER SIMILIAR SIGNS, THEN YOU WANT YOURS TO STAND OUT (COLORED PAPER OR A UNIQUE DESIGN - DARK OR BRIGHT BACKGROUNDS - INDOOR OR OUTDOOR). HOW IT IS TO BE DISPLAYED IS IMPORTANT: FREE-STANDING OR ON A WALL, EXPOSED TO WEATHER OR DIRT, WEAR AND ABUSE, TO FIT A FRAME, ETC.

AS YOU CAN SEE, THERE ARE A LOT OF IMPORTANT FACTORS TO BE CONSIDERED WHEN DESIGNING A SMALL SIGN. NO ONE DESIGN IS ALWAYS RIGHT, NO ONE TYPE FACE IS ALWAYS BEST. ALL FACTORS MUST BE TAKEN INTO CONSIDERATION.

WORD GUIDE

THUMBNAIL - BRIEF BUT ACCURATE

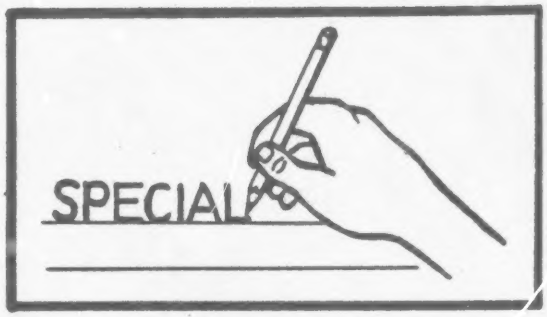
JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. CHECK WITH THE INSTRUCTOR TO SEE IF THERE IS A NEED FOR A SMALL 8 1/2" X 11" CARD. IF NOT, YOU MAY KNOW OF SOMEONE WHO NEEDS ONE WHICH FITS THESE REQUIREMENTS:

   1. 8 1/2" X 11" PAPER
   2. AT LEAST 15 WORDS
   3. MAY CONTAIN A DRAWING
   4. BE EASILY READ FROM 2 METERS
   5. BE RUN IN BLACK, PLUS TWO COLORS

3. MAKE SEVERAL THUMBNAIL SKETCHES, DECIDING ON WHICH LINES OR WORDS SHOULD BE LARGER OR BOLDER, WHERE THE MARGINS AND WORD GROUPS CAN BE PLACED.



4. SELECT A SKETCH AND DRAW YOUR ROUGH LAYOUT TO ACTUAL SIZE. ONLY LETTER IN THE WORDS ROUGHLY TO SEE IF THEY FIT TO WHATEVER SIZE TYPE YOU CHOOSE.

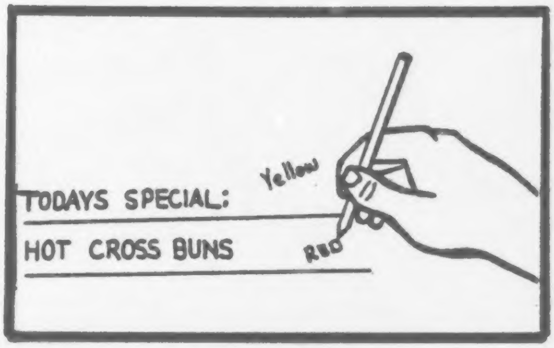
5. WHEN YOU ARE SATISFIED WITH YOUR ROUGH LAYOUT, MAKE YOUR FINAL LAYOUT:

   A. USE LIGHT BLUE PENCIL FOR YOUR GUIDE LINES AND DRAW THE "STICK" LETTERS WITH BLUE PENCIL OR THE HARD PENCIL.

   B. THEN, FILL IN THE BODY OF THE LETTERS WITH A SOFT PENCIL.

JOB STEPS

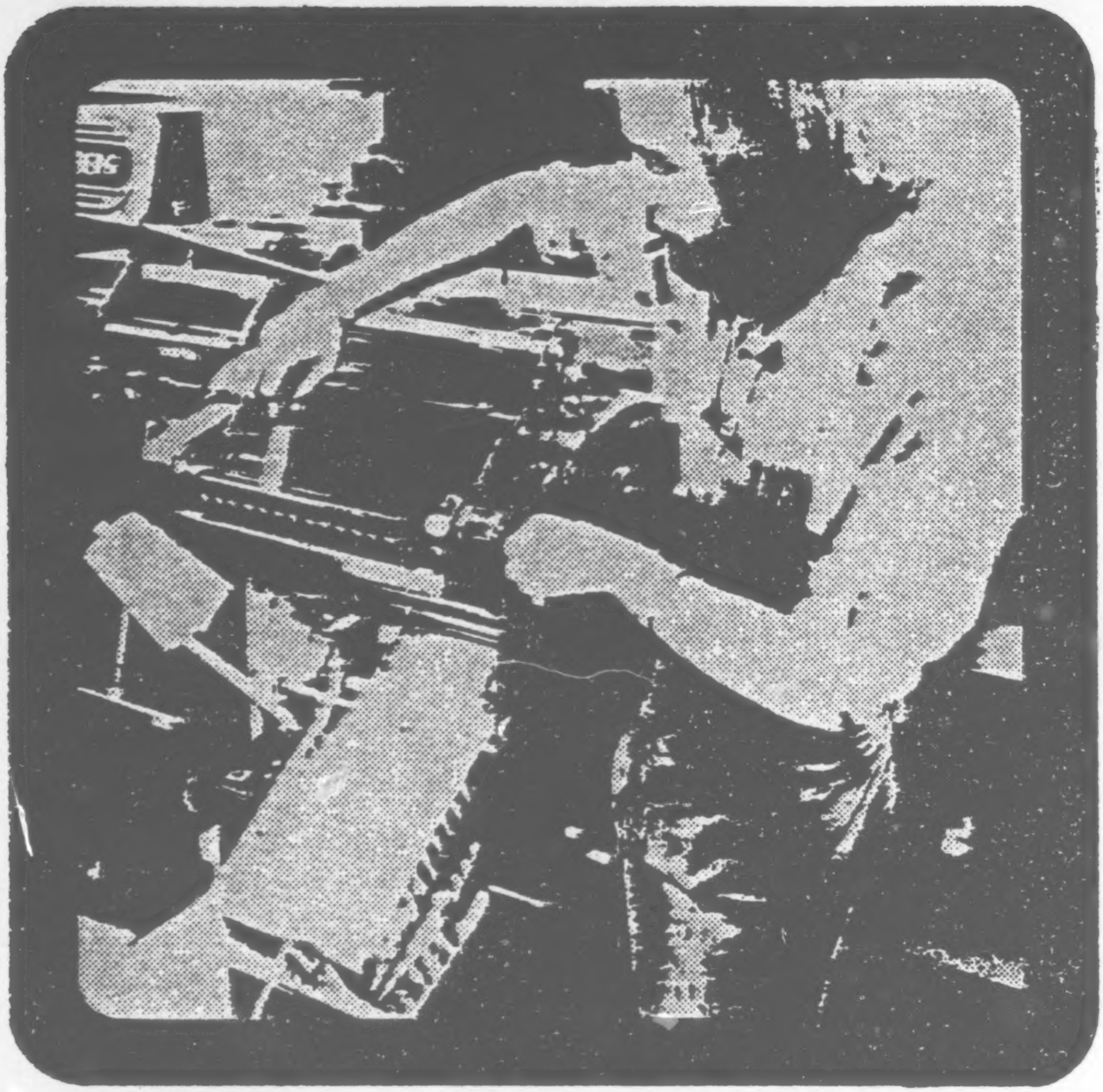
C. DO NOT USE INK OR PEN FOR THE LAYOUT. IF IT IS NECESSARY TO SPRAY THIS LAYOUT TO PREVENT SMEARING, USE SILICONE SPRAY (LIGHTLY). INDICATE WHICH LINES ARE TO BE IN WHICH COLORS (USE BLUE PENCIL).



6. WHEN COMPLETE, HAVE THE INSTRUCTOR COMMENT ON AND EVALUATE YOUR WORK.

7. PUT AWAY ALL EQUIPMENT AND MATERIALS.

8. GO ON WITH MODULES 1401 07 026 (POSTERS). AFTER COMPLETING THAT MODULE, YOU WILL THEN PAINT AN ACTUAL CARD OF THIS EXERCISE IN MODULE 1401 15 004 (SIGNPAINTING).



graphics

unit: GRAPHIC ARTS LAYOUT AND DESIGN

capital area career center

module: 1401 07 026
1401 07 026 3
date: 11/73 **level:** I

skill title: POSTERS: LAYOUT AND DESIGN

developed & written by: GLEN PETTIT

visuals by: CHUCK KNOCK

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DESIGN A 2-COLOR POSTER SO IT CAN BE EASILY READ FROM 6 - 8 METERS.

IN ORDER TO DO THIS YOU WILL NEED:

A REQUEST TO DESIGN A 2-COLOR POSTER TO BE READ FROM A DISTANCE OF 6 - 8 METERS.
DRAWING TABLE
T-SQUARE
RULER
TRIANGLE
STENCILS
SCRAP PAPER
8 1/2 X 11" 20# WHITE BOND
PENCILS (BLUE 4J, 4B)

WE WILL KNOW YOU CAN DO IT WHEN:

1. THE POSTER IS ATTRACTIVE AND CAN EASILY BE READ FROM 6 - 8 METERS.

2. THE COLORS AND TYPE FACE ATTRACT AND HOLD ONE'S ATTENTION WHILE STATING THE DESIRED MESSAGE.

3. THE LAYOUT IS CLEAR, CLEAN AND BALANCED.

WORD GUIDE

COMPLIMENT - BALANCE PROPERLY

READABILITY - HOW EASILY SOMETHING CAN BE READ

INFORMATION

AN ANNOUNCEMENT OR POSTER IS A SMALL SIGN, USUALLY ABOUT TWICE THE SIZE OF THIS SHEET OF PAPER (OR UP TO 14 X 22") AND IS USUALLY DESIGNED TO BE READ FROM A DISTANCE OF 6 TO 8 METERS. ALL OF THE INFORMATION GIVEN IN MOD #1401 07 025 (CARDS) WILL APPLY TO THIS POSTER. SINCE IT IS DESIGNED TO BE READ AT A MUCH GREATER DISTANCE THAN THE WINDOW CARD, THIS POSTER SHOULD CONTAIN LESS INFORMATION OR FEWER WORDS. THE BASIC RULES FOR USING COLOR, TYPE FACES, TYPE SIZE, ETC. WILL APPLY TO THIS POSTER. REMEMBER THE DISTANCE FACTOR. NORMALLY, YOU WOULD DRAW YOUR LAYOUT IN A SMALLER PROPORTION THAN THE ACTUAL POSTER. FOR EXAMPLE, THIS JOB CALLS FOR A 11 X 14" POSTER, SO YOUR LAYOUT MIGHT BE 1/2 SCALE OR 5 1/2 X 7", SO YOU CAN READ YOUR LAYOUT FROM 3 TO 4 METERS.

WHEN USING ONE COLOR PLUS BLACK FOR A SIGN, THE COLOR SHOULD COMPLIMENT THE BLACK. AVOID USING TOO MUCH OF THE COLOR; USE IT FOR ONLY THE IMPORTANT WORDS OR THE PART YOU WANT TO STAND OUT. IF YOU USE A WEAK COLOR (LIKE LIGHT BLUE OR YELLOW), YOU MUST USE IT IN A LARGE MASS OR VERY BOLD TYPE SO IT CAN BE SEEN. TOO MUCH COLOR WILL DISTRACT FROM THE MESSAGE. READ MOD #1401 07 021 TO GAIN A BASIC UNDERSTANDING OF COLOR.

A MAJOR PROBLEM IS CHOOSING THE LETTER SIZE. ASSUME THAT THIS IS TO BE READ BY A PERSON WITH 20/20 VISION. THIS TERM, "20/20" INDICATES WHAT AVERAGE OR NORMAL VISION SHOULD BE; THE FIRST 20 IS DISTANCE FROM THE LETTER IN METERS AND THE SECOND 20 IS SIZE OF THE LETTER IN MILLIMETERS. SO, IF YOU CAN READ A WORD 20 MM HIGH FROM 20 METERS, YOU HAVE NORMAL VISION. A PERSON WITH POOR VISION MIGHT BE 20/50; AT 20 METERS, A WORD MUST BE 50 MM BEFORE THIS PERSON CAN READ IT. IF A PERSON WEARS GLASSES, HIS/HER VISION IS NORMALLY CORRECTED TO 20/20 (OR VERY CLOSE TO THIS).

THE ABOVE PARAGRAPH SHOULD ANSWER YOUR QUESTIONS AS TO WHAT THE MINIMUM SIZE SHOULD BE. WORDS IN ALL CAPITAL LETTERS ARE MUCH EASIER TO READ AND ARE ALWAYS MEASURED AS CAPITALS. IF YOU USE LOWER CASE LETTERS, YOU MUST MEASURE LETTERS LIKE "A, E, U, N" FOR READABILITY SIZES. USUALLY, THE "ATTENTION WORDS" WILL BE ABOUT THREE TIMES THE SIZE OF THE TEXT OR BODY COPY AND THE "INTEREST WORDS" ABOUT TWICE THE BODY COPY SIZE. THE SIGNATURE SIZE CAN BE ANY SIZE (WHATEVER LOOKS GOOD). USUALLY, THE MORE IMPORTANT A WORD OR LINE, THE LARGER THE SIZE OF TYPE YOU USE.

INFORMATION

DO NOT SET EVERY LINE IN A LARGE SIZE TYPE (FIGURE #1, AS IT WOULD BE DIFFICULT FOR A PERSON WHO GLANCES AT IT QUICKLY TO GET THE MESSAGE. IT IS MUCH BETTER TO SELECT THE ONE OR TWO OUTSTANDING POINTS ON THE POSTER AND DESIGN THEM WITH THE LARGEST TYPE FACE, KEEPING THE REST OF THE TYPE LINES SMALLER IN SIZE (FIGURE #2) -- BUT NOT SO SMALL THAT THEY CANNOT BE READ AT A REASONABLE DISTANCE (FIGURE #3 BELOW).

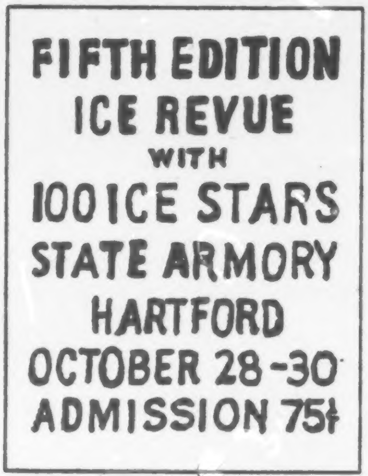

FIFTH EDITION
ICE REVUE
WITH
100 ICE STARS
STATE ARMORY
HARTFORD
OCTOBER 28-30
ADMISSION 75¢

Fig. 1

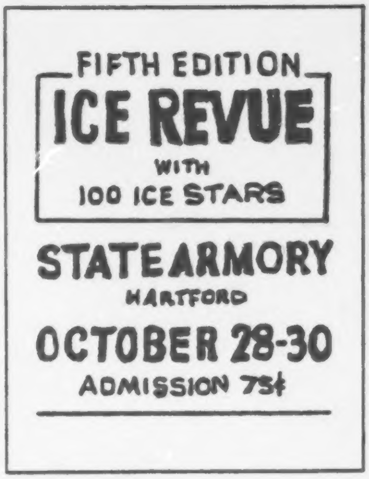

FIFTH EDITION
ICE REVUE
WITH
100 ICE STARS
STATE ARMORY
HARTFORD
OCTOBER 28-30
ADMISSION 75¢

Fig. 2

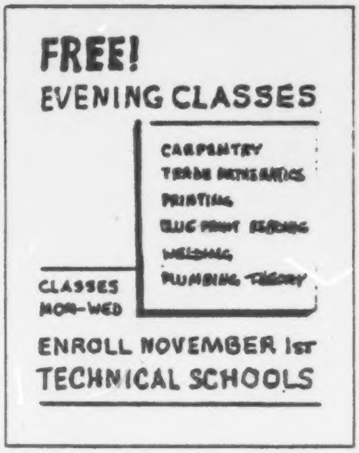

FREE!
EVENING CLASSES
CARPENTRY
TRADE MATHEMATICS
PRINTING
BLUE PRINT READING
WELDING
PLUMBING THEORY
CLASSES
MON-WED
ENROLL NOVEMBER 1ST
TECHNICAL SCHOOLS

Fig. 3

IT IS NECESSARY TO SELECT A PLAIN, SIMPLE TYPE THAT CAN BE VERY EASILY READ AT A DISTANCE. REMEMBER THE 20/20 RULE -- AT 20 METERS THE TYPE MUST BE AT LEAST 20 MM HIGH (20 MM IS THE SMALLEST). AT 10 METERS, IT IS 10 MM LETTERS AND AT 5 METERS THE SMALLEST TYPE MUST BE AT LEAST 5 MM TO BE READABLE -- AND YOU MUST BE ABLE TO SEE IT SO ALWAYS USE BOLDER LINES.

REMEMBER THE FOUR ELEMENTS REQUIRED:

1. ATTRACT ATTENTION
2. CREATE AN INTEREST
3. CREATE A DESIRE
4. TELL HOW TO SATISFY (SIGNATURE)

FOR MARGINS, ALLOW AT LEAST 5% ON EACH SIDE (A 20" WIDE POSTER NEEDS AT LEAST 1" ON EACH SIDE). WHITE SPACE USUALLY DRAWS ATTENTION TO A WORD, SO DO NOT CRAM THE ATTENTION LINE. KEEP IT OPEN AND CLEAR.

POSTER SIZES VARY AND ARE STANDARDIZED ONLY WHEN THEY ARE TO BE USED ON POSTERBOARDS. THE LARGEST POSTERS MAY BE 2 X 3 METERS (7 X 10 FEET) BUT ARE USUALLY A COMMON SIZE RELATED TO STANDARD SIZES OF THE POSTERBOARD ON WHICH THEY ARE PRINTED OR DRAWN.

INFORMATION

POSTERBOARD USUALLY COMES 22 X 28"; A HALF SHEET IS 14 X 22"; A QUARTER SHEET IS 11 X 14"; A DOUBLE SHEET IS 28 X 44". IT IS ECONOMICAL TO USE A STANDARD SIZE 22 X 28" SHEET OF POSTERBOARD BECAUSE EACH COSTS ABOUT 14 - 15¢. POSTERBOARD COMES IN PLY OR THICKNESSES: 2 PLY IS THIN, 4 PLY IS MOST COMMON AND 6 PLY IS HEAVY AND CAN STAND-UP BY ITSELF. USUALLY, POSTERBOARD HAS A CHEAP, RE-CYCLED PULP IN THE CENTER WITH BETTER QUALITY PAPER GLUED ON ONE OR BOTH SIDES OF IT. SPECIAL, WATER-PROOF POSTERBOARD MUST BE USED FOR POSTERS WHICH WILL GO OUTSIDE.

IF THERE ARE OTHER OBJECTS NEAR WHERE A POSTER IS DISPLAYED, THEY MAY DISTRACT THE READER'S EYE. THE POSTER DESIGN MUST BE ARRANGED TO DRAW ATTENTION. COLOR IS USED MORE THAN ANYTHING ELSE TO ATTRACT THE EYE. REMEMBER THAT WARM COLORS ARE "ADVANCING" AND WILL ATTRACT MORE ATTENTION THAN OTHER COLORS. COOL COLORS GIVE GOOD BACKGROUNDS.

FOR DISTANCE READING: YELLOW AND BLACK FORM THE BEST COMBINATION; GREEN AND WHITE IS SECOND. IN USING COLOR, REMEMBER: THE COLOR SHOULD NOT ATTRACT MORE ATTENTION THAN THE TYPE -- IT IS THE TYPE WHICH CARRIES THE IMPORTANT MESSAGE.

WORD GUIDE

THUMBNAIL - BRIEF BUT ACCURATE

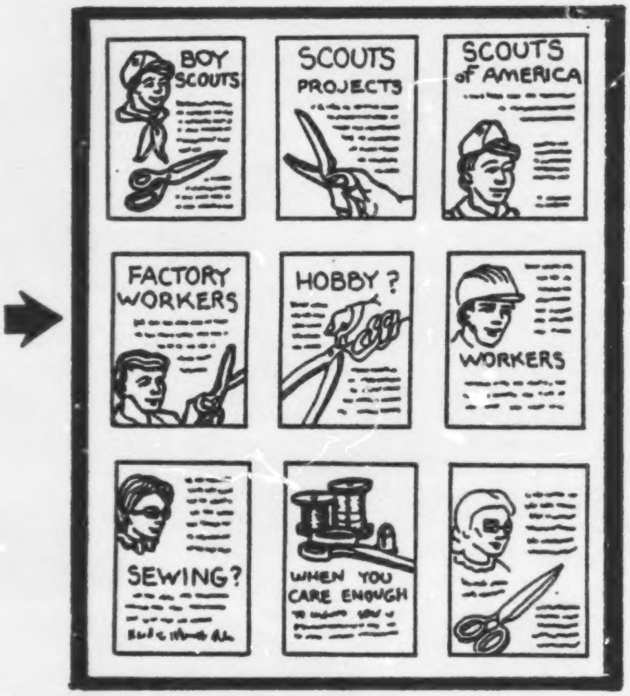
JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. CHECK WITH THE INSTRUCTOR TO SEE IF THERE IS A NEED FOR A SMALL ANNOUNCEMENT POSTER, 11 X 14". IF NOT, YOU MAY KNOW OF SOMEONE WHO NEEDS A SIGN WHICH MEETS THE REQUIREMENTS FOR THIS MOD:

   A. 11 X 14" POSTER SIZE
   B. 10 - 15 WORDS
   C. BLACK, PLUS ONE COLOR
   D. EASILY READ FROM 6 - 8 METERS

3. MAKE SEVERAL THUMBNAIL SKETCHES IN THE CORRECT PROPORTION TO THE POSTER SIZE (2 X 2 1/2"), SHOWING RESPECTIVE TYPE SIZES AND POSITIONS.



4. IF SATISFIED WITH YOUR ROUGH LAYOUT, MAKE A FINAL LAYOUT, 5 1/2 X 7".

   A. DRAW THE GUIDE LINES IN LIGHT BLUE PENCIL AND SKETCH IN THE SIZE AND POSITION OF EACH LINE. USE YOUR ROUGH LAYOUT TO KEEP EXACT POSITION.
   B. FOLD YOUR ROUGH LAYOUT SO EACH LINE CAN BE EXACTLY PLACED DIRECTLY ABOVE WHERE YOU WILL DRAW IT ON THE FINAL LAYOUT.

5. AFTER YOU HAVE SKETCHED IN ALL THE WORDS IN THEIR CORRECT SIZES, FILL IN THE LETTERS WITH A SOFT PENCIL (ROMAN, GOTHIC OR SCRIPT STYLES) TO GET THE DESIRED WEIGHT (THICKNESS AND BOLDNESS).

JOB STEPS

6. ON THE MARGIN, INDICATE WHICH WORDS ARE TO BE IN COLOR OR DRAW IN THESE WORDS IN THE PROPER COLOR.

7. WHEN COMPLETE, HAVE THE INSTRUCTOR COMMENT ON AND EVALUATE YOUR WORK. DO NOT START MOD #1401 15 004 UNTIL YOU RECEIVE A SIGNED OK ON YOUR FINAL LAYOUT.

8. CLEAN UP YOUR WORK AREA AND PUT AWAY ALL EQUIPMENT AND MATERIALS.

9. GO ON WITH EITHER MOD # 1401 07 027/1401 07 027 3 OR MOD #1401 15 004/1401 15 004 3.

graphics

unit: GRAPHIC ARTS LAYOUT AND DESIGN

capital area career center

1401 07 027
module: 1401 07 027 3 **date:** 10/77 **level:** I

skill title: SIGNS: LAYOUT AND DESIGN

developed & written by: GLEN PETTIT

visuals by: DAVE BROWN

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO DESIGN A LARGE, CLEAR TYPE SIGN OR POSTER (OF CORRECT WEIGHT AND BALANCE) WHICH CAN BE READ FROM 20 METERS OR MORE.

AND IN ORDER TO DO THIS YOU WILL NEED:

A REQUEST TO DESIGN A LARGE SIGN USING ONE COLOR AND A FEW WORDS

DRAWING TABLE

T-SQUARE

RULER

TRIANGLE

STENCILS

8 1/2" X 11" 20# WHITE BOND

PENCILS (BLUE 4H, 4B)

SCRAP PAPER

PENCIL

WE WILL KNOW YOU CAN DO IT WHEN:

1. THIS SIGN CAN BE EASILY READ FROM 20 METERS.
2. YOU HAVE USED BALANCED WEIGHTS FOR LETTERING AND EMPHASIS. (AVERAGE TIME: 15 MINUTES).

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

FOCAL POINT - WHERE THE EYE GOES FIRST

COMPUTE - FIGURE OUT

PROPORTIONALLY - IN THE CORRECT RELATIVE SIZES OR PARTS.

INFORMATION

THE COPY ON POSTERS AND SIGNS MUST BE AS BRIEF AS POSSIBLE, GIVING ONLY THE NECESSARY INFORMATION. THE LAYOUT PERSON SHOULD SELECT THE LINES THAT WILL CONVEY THE MESSAGE TO THE PERSON WHO ONLY GLANCES AT THE SIGN OR POSTER AND THEN MAKE LINES LARGER THAN THE OTHERS. THE MOST IMPORTANT LINE OR UNIT SHOULD BE PLACED IN THE FOCAL POINT, JUST ABOVE CENTER.

OFF-CENTER ARRANGEMENTS, BOXES AND RULES CAN BE USED. OFTEN A CARD, POSTER OR SIGN THAT CAN BE EASILY READ AT CLOSE RANGE CANNOT BE READ QUICKLY BY PERSONS SOME DISTANCE AWAY. ALWAYS TEST THE LAYOUT FROM A DISTANCE TO BE SURE IT ATTRACTS THE DESIRED ATTENTION AND IS EASY TO READ. YOU CAN EASILY COMPUTE THE DISTANCE PROPORTIONALLY AND HAVE SOMEONE ELSE READ IT TO YOU (IF YOUR LAYOUT IS 1/2 SIZE, READ FROM 1/2 THE DISTANCE, 1/4 SIZE, 1/4 THE DISTANCE) BUT DO NOT LET THEM SEE IT CLOSE UP, FIRST.

JOB STEPS

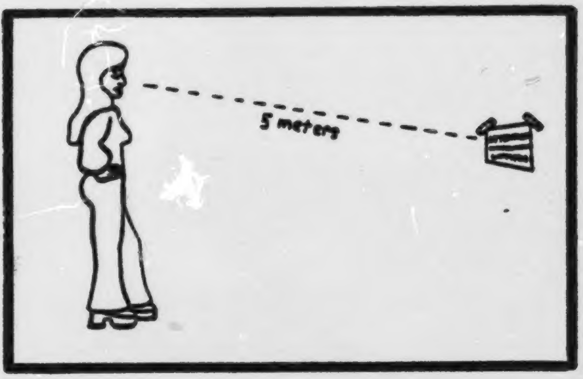
1. TAKE ALL EQUIPMENT TO YOUR WORK AREA.

2. MAKE SEVERAL THUMBNAIL SKETCHES IN PROPORTION, SHOWING SIZES AND POSITIONS.

NOTE: REQUIREMENTS FOR THIS SIGN ARE:

1. 22" X 28" POSTERBOARD SIZE
2. 5-10 WORDS
3. BLACK INK ON WHITE PAPER
4. READABLE FROM 20 METERS

3. MAKE A 5 1/2" X 7" ROUGH LAYOUT (1/4 SIZE) AND CHECK THIS AT 5 METERS FOR READABILITY.



4. MAKE YOUR FINAL LAYOUT 5 1/2" X 7" AND DARKEN IN THE TYPE STYLES AS THEY WILL APPEAR ON THE FINAL SIGN (KEEP WEIGHTS PROPORTIONAL). HAVE SOMEONE ELSE CHECK YOUR WORK FROM AT LEAST 5 METERS DISTANCE (DO NOT LET THEM SEE IT BEFOREHAND).

5. HAVE THE INSTRUCTOR EVALUATE YOUR SIGN.

6. CLEAN UP YOUR WORK AREA AND PUT AWAY ALL EQUIPMENT AND MATERIALS.

7. NOW YOU ARE READY TO START MODULE NUMBER 1401 15 005. ALLOW ENOUGH TIME FOR DRYING AND CLEAN-UP (1/2 HOUR) BEFORE STARTING THIS NEXT MODULE. KEEP ALL THE FINAL LAYOUTS FOR THE FIRST THREE MODULES IN THIS SERIES (CARD, POSTER AND SIGN) AND SUBMIT THEM TOGETHER.

graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 028
1401 07 028 3 **date:** JANUARY 1978 **level:**

skill title: SCALING AND COPY PREPARATION

developed & written by: GLEN PETTIT

visuals by: SHERRI BAKER 296

WORD GUIDE

CALCULATE - FIGURE OUT

ESSENTIAL - VERY IMPORTANT; CRUCIAL

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO PROPERLY AND ACCURATELY CROP SIX PHOTOGRAPHS AND CALCULATE THEIR REPRODUCTION PERCENTAGE.

IN ORDER TO DO THIS YOU WILL NEED:

SEVERAL PHOTOGRAPHS
8 1/2 X 11" 20# BOND
CROPPING PRACTICE SHEET
PROPORTION SCALE
BASIC LAYOUT AND DESIGN EQUIPMENT
SCISSORS
WOOD T-SQUARE
PLASTIC ANGLE

WE WILL KNOW YOU CAN DO IT WHEN:

1. ALL ESSENTIAL IMAGE AREA APPEARS IN THE PHOTOS AFTER THEY ARE REPRODUCED IN HALFTONES AND PRINTED.
2. YOU HAVE INCLUDED THE PROPER CROP MARKS AND INSTRUCTIONS ON EACH PHOTOGRAPH.

A TAPE OF THIS MODULE IS AVAILABLE.

WORD GUIDE

REDUCED - MADE SMALLER

INTERSECTS - CROSSES

INFORMATION

BEFORE ARRANGING A PRINTING JOB, THE LAYOUT PERSON OR PRINTER OFTEN HAS TO SCALE A PHOTOGRAPH OR ART WORK. NEARLY ALL ART WORK IS DRAWN LARGER THAN ITS ACTUAL SIZE AND PHOTOGRAPHS OFTEN HAVE TO BE REDUCED. BEFORE THE PRINTING DESIGNER STARTS A LAYOUT, HE/SHE MUST KNOW THE EXACT DIMENSIONS OF THE ART WORK AND PHOTOGRAPHS FOR THE PRINTED JOB.

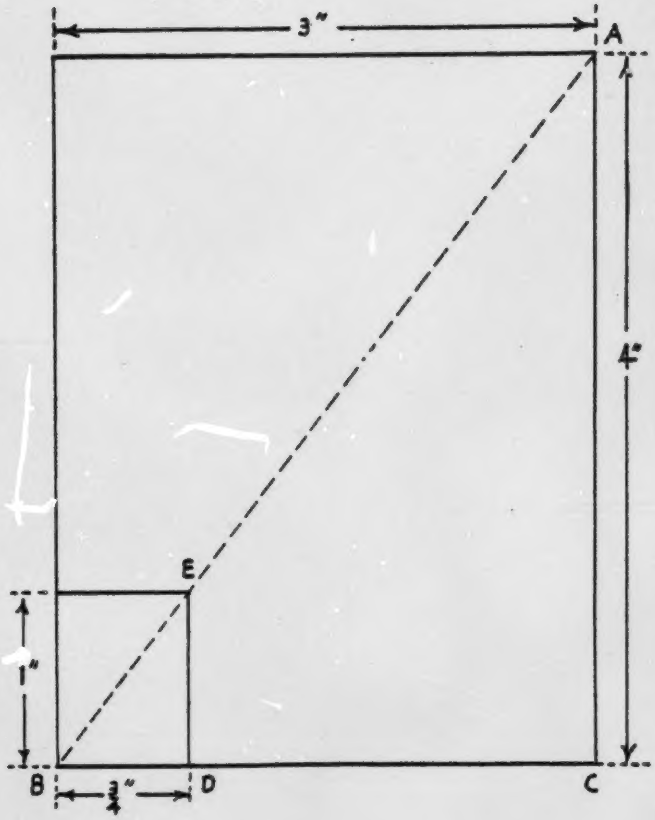
THERE ARE SEVERAL MECHANICAL SCALES AND SLIDE RULES THAT MAY BE USED TO FIGURE THE DIMENSIONS IN SCALING COPY. IF THEY ARE NOT AVAILABLE, YOU CAN FIGURE THE REDUCTION MATHEMATICALLY, OR BY USING THE DIAGONAL LINE METHOD.

DIAGONAL LINE METHOD

A PIECE OF ART WORK MEASURING 3 IN. WIDE BY 4 IN. DEEP IS TO BE REDUCED TO A WIDTH OF 3/4 IN. IN ORDER TO FIND THE DEPTH:

1. PLACE A PIECE OF TRACING PAPER OVER THE ART WORK AND DRAW THE OUTSIDE LINES THAT MEASURE 3 IN. BY 4 IN.;
2. DRAW A DIAGONAL LINE LIGHTLY FROM THE UPPER RIGHT HAND CORNER, (B);
3. FROM (B), MEASURE 3/4 IN., THE WIDTH OF THE CUT, PLACING A MARK AT (D);
4. FROM THE 3/4IN. MARK, (D) DRAW A LINE AT A RIGHT ANGLE TO THE LINE, B-C, AND EXTEND IT UNTIL IT INTERSECTS THE DIAGONAL LINE AT (E).
5. THE LENGTH OF THE LINE, D-E, WILL BE THE DEPTH OF THE CUT (OR 1 IN.).

THE SPACE THAT THIS ART WORK WOULD OCCUPY WHEN REDUCED WOULD BE 3/4 IN. BY 1 IN.



INFORMATION

MATHEMATICAL METHOD

IT IS POSSIBLE TO SCALE ARTWORK AND PHOTOGRAPHS USING RATIO AND PROPORTION SINCE THE COPY WIDTH AND DEPTH REDUCE OR ENLARGE IN EXACT PROPORTION TO THE LENGTH OF THE DIAGONAL.

$$\frac{\text{WIDTH OF ORIGINAL}}{\text{DEPTH OF ORIGINAL}} = \frac{\text{WIDTH OF FINAL}}{\text{DEPTH OF FINAL}}$$

FOR EXAMPLE: IF WE HAVE A PHOTOGRAPH THAT IS 4" X 6" DEEP AND WE WANT TO REDUCE THE WIDTH TO 2", WHAT WILL THE DEPTH BE?

$$\frac{W}{H} = \frac{'W'}{'H'} \quad \text{OR} \quad \frac{4}{6} = \frac{2}{\text{UNKNOWN DEPTH (X)}}$$

CROSS-MULTIPLY TO SOLVE: $4 \text{ TIMES } X = 6 \text{ TIMES } 2$

$$4X = 12$$

$$X = 3$$

THE DEPTH WILL BE 3" WHEN IT IS REDUCED.

WHEN WORKING WITH FRACTIONS, YOU'LL FIND IT MUCH EASIER TO RE-MEASURE AND WORK WITH MILLIMETERS AND THEN CONVERT BACK TO INCHES.

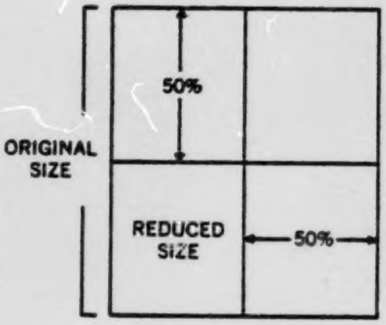
INFORMATION

PROPORTIONAL SCALE METHOD

PROPORTIONAL SCALES ARE ALSO USED TO COMPUTE ENLARGEMENTS AND REDUCTIONS. THEY ARE ALSO CALLED PERCENTAGE CALCULATORS.

1. LINE UP WIDTH OF ORIGINAL ON INNER SCALE WITH DESIRED WIDTH ON OUTER SCALE.
2. WITHOUT MOVING SCALES, LINE UP THE DESIRED DEPTH WITH THE ORIGINAL DEPTH (ORIGINAL OR PRESENT SIZE IS ALWAYS ON THE INNER SCALE).

THE PERCENTAGE OF ENLARGEMENT OR REDUCTION WILL SHOW IN THE WINDOW. MOST ARTISTS, LAYOUT AND DESIGN PEOPLE AND PRINTERS WILL USE THIS PROPORTION SCALE BECAUSE IT IS THE FASTEST METHOD AND TELLS PERCENTAGE TOO (COST IS ABOUT $2.00 FOR AN ALL PLASTIC SCALE).


50%
ORIGINAL SIZE
REDUCED SIZE
50%

A 50% REDUCTION

PERCENTAGE OF ORIGINAL SIZE
This side in inches
enlargement & reduction
PERCENTAGE CALCULATOR
ORIGINAL SIZE ON THIS SCALE
REDUCED NEW SIZE ON THIS SCALE
FOR nuArc CAMERAS
SEE REVERSE SIDE FOR INSTRUCTIONS

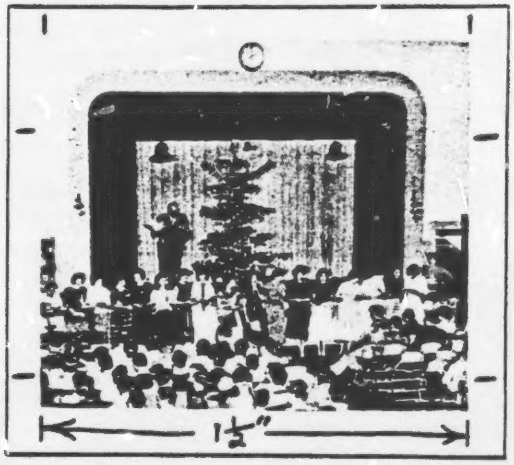
COPY PREPARATION FOR PHOTO-ENGRAVING

TIME AND MONEY ARE WASTED BY MANY LAYOUT PEOPLE AND PRINTERS WHO HANDLE AND MARK PHOTO-ENGRAVING COPY INCORRECTLY. IF YOU REMEMBER AND APPLY THE FOLLOWING SUGGESTIONS YOU CAN SAVE MUCH TIME, COSTLY DELAYS AND AVOID "MAKE-OVERS".

INFORMATION

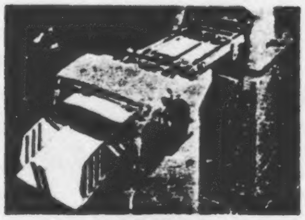
MARKING COPY FOR PHOTO-ENGRAVING

WHEN MARKING DIMENSIONS ON PHOTOGRAPHS OR DRAWINGS FOR THE ENGRAVER, YOU MUST MARK ONLY ONE DIMENSION, (FIG. 1). IT IS COMMON PRACTICE TO WRITE THE DIMENSION IN BLUE PENCIL, AS LIGHT BLUE WILL NOT ORDINARILY PHOTOGRAPH. YOU CAN WRITE DIMENSIONS ON THE EDGE OF PHOTOGRAPHS OR ART WORK.

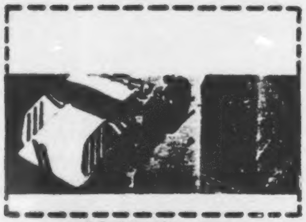


YOU MAY USE THE NEW, SOFT FLAIR OR FELT-TIPPED PENS ON THE BACK OF A PHOTOGRAPH, IF YOU ARE VERY CAREFUL. DO NOT USE ANY PENCIL OR BALL POINT PEN AS THESE USUALLY WILL CRACK OR DENT THE SURFACE AND APPEAR ON THE FINISHED HALFTONE.

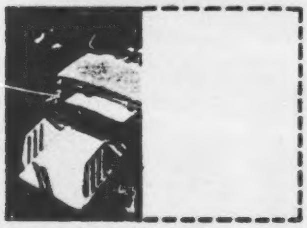
THE BEST WAY TO IDENTIFY AND MARK A PHOTOGRAPH IS TO TAPE THE PHOTO TO A LARGER SHEET OF PAPER AND PLACE ALL CROP MARKS AND INSTRUCTIONS ON THE SHEET (OR ON A TISSUE OVERLAY). DO NOT PERMIT ANY MARKS ON THE PHOTO (FINGER PRINTS WILL SHOW UP TOO). DO NOT TOUCH THE FACE OF THE PRINT. SOME LAYOUT PEOPLE PLACE CROP MARKS OR DOTS ON THE WHITE BORDER OF THE PRINT. ALWAYS KEEP PHOTO FLAT AND PROTECTED; EVEN THE DUST FROM A PRINT SETTING OUT FOR AN HOUR CAN CAUSE REPRODUCTION PROBLEMS.



ORIGINAL



HORIZONTAL CROP



VERTICAL CROP

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

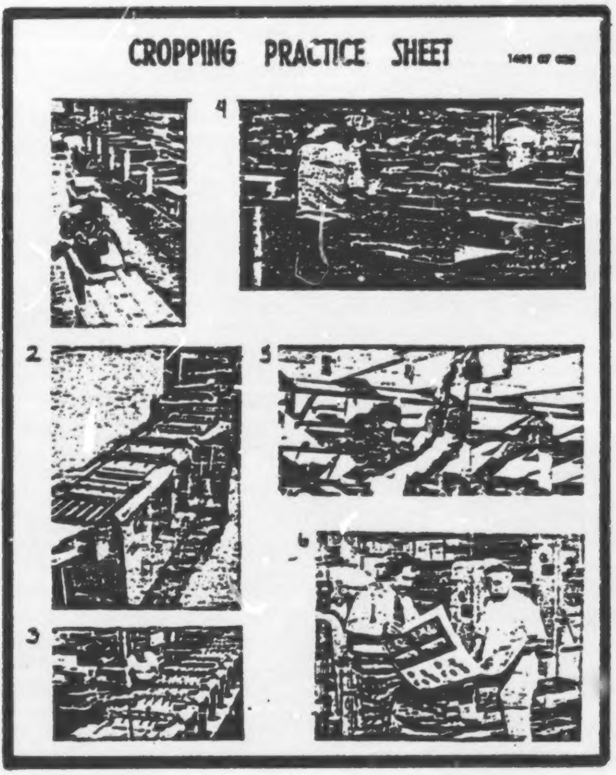
2. GET THE 'CROPPING' PRACTICE SHEET FOR THIS MOD (PRACTICE SHEET FILE DRAWER) AND EXAMINE THE SIX PICTURES.

3. ASSUME THESE PICTURES ARE TO BE PRINTED IN A SMALL NEWSPAPER WITH A 2" COLUMN WIDTH (1/4" BETWEEN COLUMNS).

PIX #1
#2
#3
#4
#5
#6

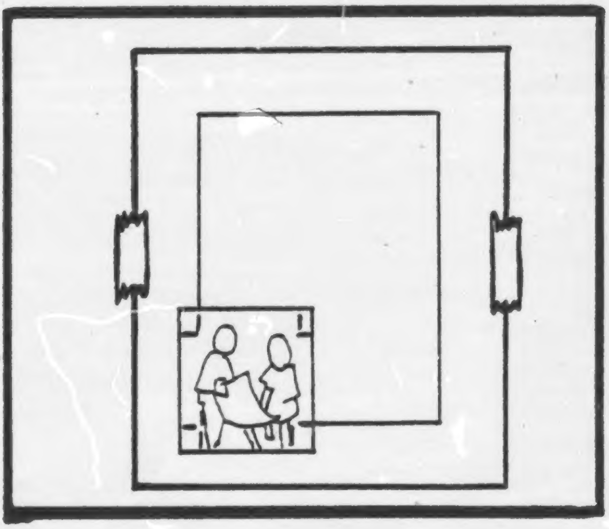
A. CROP THE FIRST FIVE PICTURES BY DRAWING CROP MARKS FOR THE WIDTH AND DEPTH.

B. USE THE PROPORTIONAL SCALE TO DETERMINE REPRODUCTION SIZE OF THE FIRST FIVE, AND WRITE THE PERCENTAGE OUTSIDE THE UPPER RIGHT-HAND CORNER OF EACH PICTURE - AFTER YOU HAVE CROPPED EACH ONE.



4. CUT OUT THE SIXTH PICTURE AND INDICATE WHERE IT SHOULD BE CROPPED.

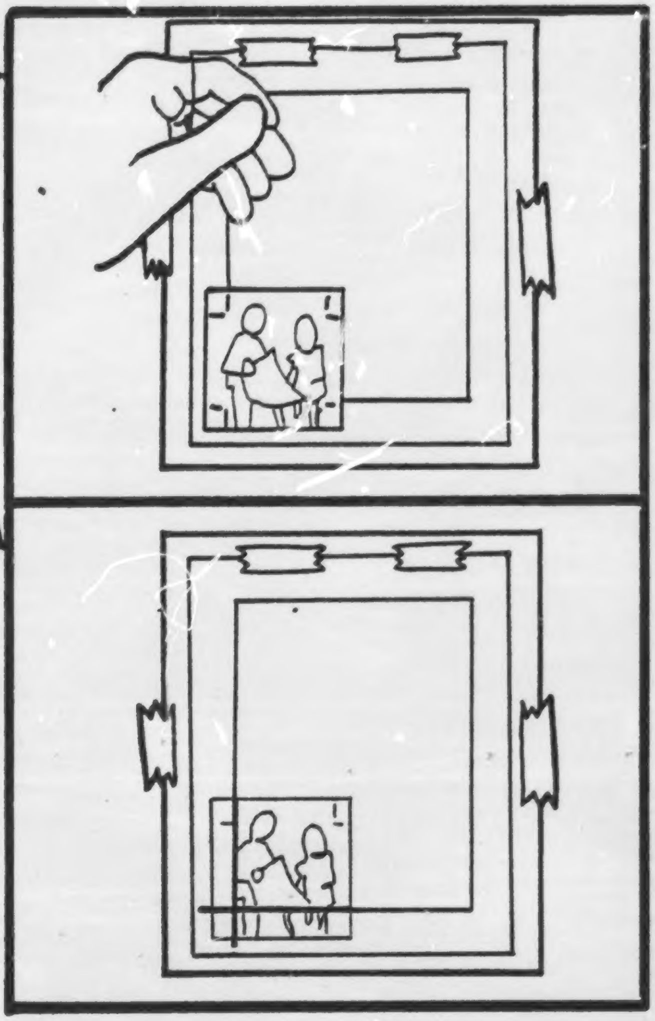
5. TAPE THE BOND PAPER AND DRAW AND CENTER A BOX ABOUT 4 X 6". PLACE THE PICTURE IN THE LOWER LEFT CORNER. LINE UP WITH THE CROP MARKS, NOT WITH THE EDGE OF THE PICTURE.



JOB STEPS

6. WORK ON A 5 1/2" X 8 1/2" OVERLAY.

7. DRAW THE ORIGINAL IMAGE AREA (WHAT YOUR CROP MARKS INDICATE) AND EXTEND THE BOTTOM AND LEFT LINES.



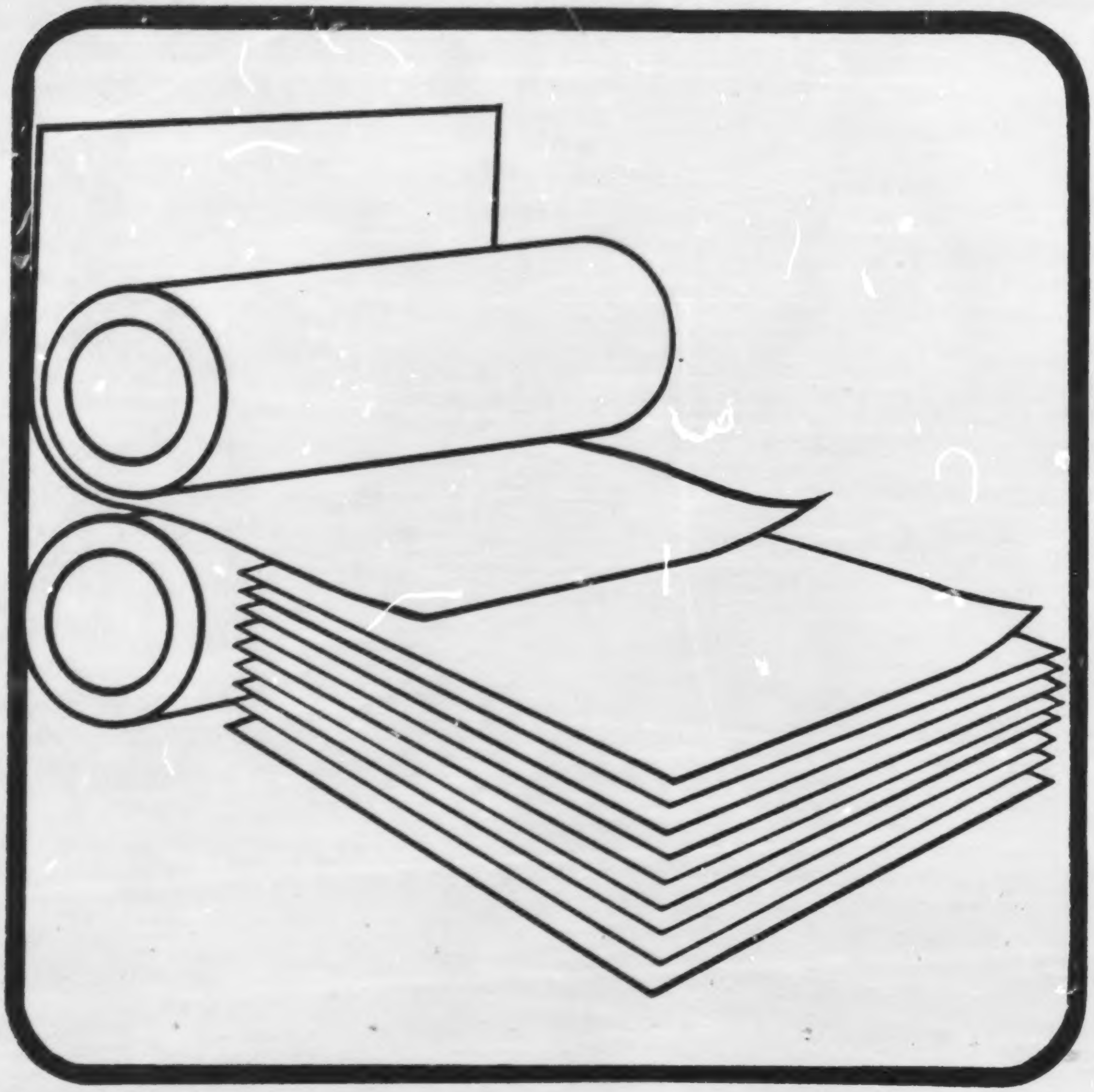
8. SINCE WE WANT THIS TO BE TWO COLUMNS WIDE, MEASURE THE BASE (BOTTOM) OUT FROM THE LOWER LEFT CORNER, 4 1/4".

9. WITH THE WOOD T-SQUARE AND PLASTIC ANGLE, DRAW A VERTICAL LINE FROM THIS POINT.

10. NOW DRAW A DIAGONAL LINE FROM THE LOWER LEFT CORNER, THROUGH THE UPPER RIGHT CORNER OF THE DESIRED PICTURE AND UP TO WHERE IT TOUCHES THE VERTICAL LINE YOU DREW.

11. NOW DRAW A HORIZONTAL LINE FROM THIS POINT (A) TO THE LEFT LINE YOU EXTENDED ORIGINALLY. THIS WILL BE THE DEPTH OF YOUR REPRODUCED HALFTONE.

12. SUBMIT THE CROPPING PRACTICE SHEET (WITH CROPS AND PERCENTAGES) AND THE DIAGONAL OVERLAY SHEET TO THE INSTRUCTOR (DON'T FORGET YOUR NAME, DATE AND CLASS).



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 029
1401 07 029 3 **date:** FEBRUARY 1978 **level:**

skill title: NEWSPAPER ADVERTISEMENTS

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO LAYOUT AND DESIGN A NEWSPAPER ADVERTISEMENT.

IN ORDER TO DO THIS YOU WILL NEED:

AN ADVERTISEMENT

BASIC LAYOUT AND DESIGN EQUIPMENT

8½" X 11" 20# WHITE BOND

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR NEWSPAPER LAYOUT IS ATTRACTIVE, NEAT, WILL QUICKLY CATCH THE READER'S ATTENTION, CONTAINS ALL NECESSARY INFORMATION AND IS EASY TO READ.

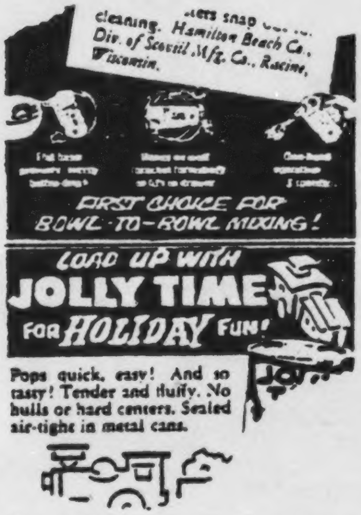
A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

ALL THE BASICS OF LAYOUT APPLY TO ADVERTISEMENTS DESIGNED FOR NEWSPAPERS.

THE LAYOUT ARTIST MUST REALIZE THAT A NEWSPAPER ADVERTISEMENT WILL APPEAR WITH OTHER ADVERTISEMENTS. BECAUSE OF THIS, THE ADVERTISEMENT WILL HAVE COMPETITION IN GAINING THE READER'S ATTENTION AND HOLDING HIS INTEREST (FIGURE 1).

THE OTHER ADVERTISEMENTS MAY BE LARGER OR SMALLER, STRONGER OR WEAKER IN CONTRAST VALUE; AND EACH MUST BATTLE FOR THE READER'S ATTENTION. THE LAYOUT ARTIST HAS NO WAY OF KNOWING IF THE LAYOUT MAY BE SURROUNDED BY OTHER ADVERTISEMENTS FEATURING MACHINES, CLOTHING, FURNITURE OR SHOES. THE LAYOUT MUST BE ARRANGED SO THAT IT WILL STAND OUT WHEN PLACED AMONG ANY OTHERS (FIGURE 2).



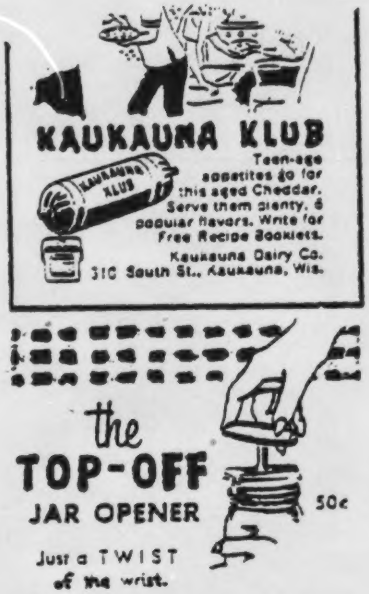
cleaning. Hamilton Beach Co., Div. of Scovill Mfg. Co., Racine, Wisconsin.

FIRST CHOICE FOR BOWL-TO-BOWL MIXING!

LOAD UP WITH JOLLY TIME FOR HOLIDAY FUN!

Pops quick, easy! And so tasty! Tender and fluffy. No hulls or hard centers. Sealed air-tight in metal cans.

Fig. 1 *Because of similar layout styles, the two advertisements run together and appear to be one adv.*



KAUKAUNA KLUB

Teen-age appetites go for this aged Cheddar. Serve them plenty. 6 popular flavors. Write for Free Recipe Booklets.

Kaukauna Dairy Co.
310 South St., Kaukauna, Wis.

the TOP-OFF JAR OPENER 50¢

Just a TWIST of the wrist.

Fig. 2 *Two advertisements that separate very well*

THERE ARE SEVERAL METHODS OF SEPARATING ADVERTISEMENTS. ONE OF THE MOST COMMON IS THE USE OF A RULE AROUND THE ENTIRE LAYOUT.

WHEN THE READER TURNS THE PAGES OF A NEWSPAPER, HE/SHE SHOULD NOTICE ADVERTISEMENTS. THE DISPLAY LINES SHOULD BE SET LARGE ENOUGH OR BOLD ENOUGH TO QUICKLY CARRY THE MESSAGE AND THE INFORMATION TO THE READER.

WORD GUIDE

EMPHASIZED - MADE MORE IMPORTANT

INFORMATION

THE ADVERTISEMENT SHOULD NOT BE OVER-DISPLAYED. IF SEVERAL HEADS ARE SET LARGE, THEY WILL COMPETE WITH EACH OTHER AND NOTHING WILL BE EMPHASIZED. THE MOST IMPORTANT FEATURE, TITLE OR STATEMENT SHOULD BE ACCENTED. OTHER FEATURES OR SALES ARGUMENTS SHOULD BE PLACED IN THE BODY.

EVERY AVAILABLE DEVICE SHOULD BE USED IN THE PLANNING OF NEWSPAPER LAYOUTS. ADVERTISEMENTS THAT SLOW DOWN OUR READING WILL NOT GET RESULTS. THIS MEANS THAT TYPES USED SHOULD BE AS LARGE IN POINT SIZE AS SPACE PERMITS.

TYPE SHOULD NOT BE SET TOO WIDE. NOTHING DISCOURAGES THE READER AS MUCH AS TOO LONG LINES OF TYPE. YOU SHOULD BREAK UP LONG LINES INTO COLUMNS. FOURTY CHARACTERS PER LINE IS THE IDEAL LENGTH FOR QUICK READING.

LEADING BETWEEN LINES IS ALSO IMPORTANT. DISPLAY LINES SET IN CAPS AND LOWER CASE ARE MUCH EASIER TO READ THAN THOSE SET IN ALL CAPS.

WE USE ILLUSTRATIONS AND LARGE DISPLAY LINES TO ATTRACT ATTENTION TO NEWSPAPER ADVERTISEMENTS, BUT THE USE OF WHITE SPACE IS STILL ONE OF THE BEST METHODS OF ATTRACTING ATTENTION.

YOU SHOULD REMEMBER THAT PRINTING RESULTS IN NEWSPAPERS DIFFER FROM THOSE IN COMMERCIAL PRINTING. BECAUSE OF THE POORER QUALITY OF PAPER AND INK AND THE SPEED OF THE PRESSES, THE LAYOUT MUST USE COARSE SCREEN HALFTONES WHICH FAIL TO REPRODUCE THE FINE DETAIL OF THE FINE SCREEN ILLUSTRATIONS.

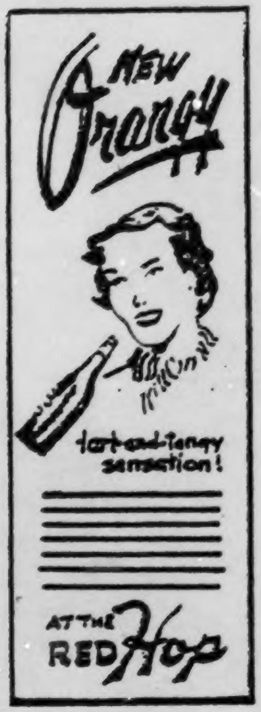


FIG 3

THIN LINE TYPES TEND TO THICKEN AND ARE NOT AS NEAT AS TYPE WITH WIDE STROKES. SOLID BLACKS USUALLY APPEAR AS DARK GRAYS WHEN PRINTED, AND SOMETIMES GRAYS APPEAR DARKER THAN PLANNED.

THE LAYOUT ARTIST MUST PLAN NEWSPAPER LAYOUTS SO THAT THE ADVERTISEMENT IS SEPARATED FROM OTHERS; IT MUST BE ARRANGED SO THE MESSAGE CAN BE READ AT A GLANCE.

METHODS OF SEPARATING NEWSPAPER ADVERTISEMENTS

THE MOST COMMON IS THE USE OF A BLACK RULE AROUND THE ENTIRE ADVERTISEMENT. THIS WILL BOX-IN THE ADVERTISEMENT AND SEPARATE IT (SEE FIGURE 4 ON PAGE 5 OF THIS MODULE).

WORD GUIDE

INFORMATION

SELDOM - NOT OFTEN

COMBINATIONS OF RULES MAY BE USED, AS WELL AS HAND DRAWN OR DECORATIVE BORDERS (FIGURE 5).

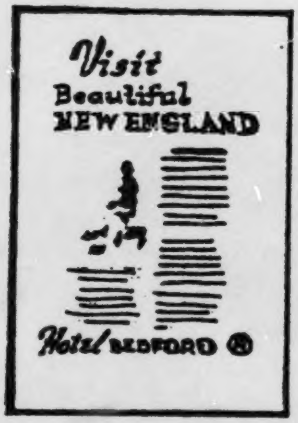

Visit
Beautiful
NEW ENGLAND
Hotel BEDFORD

FIG 4

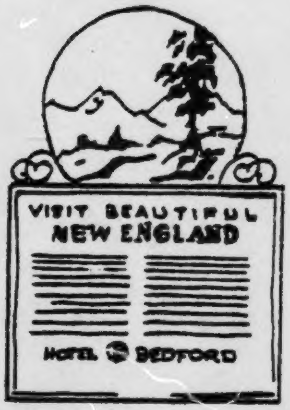

VISIT BEAUTIFUL
NEW ENGLAND
HOTEL BEDFORD

FIG 5

WHITE SPACE IS A GREAT HELP IN AN ADVERTISEMENT AS IT WILL ATTRACT ATTENTION ON A PRINTED PAGE. WHITE SPACE MAY BE USED AROUND THE ENTIRE ADVERTISEMENT AS A METHOD OF SEPARATING IT FROM THE OTHER ADS (FIGURE 6).

REVERSE WORDS CAN BE USED (FIGURE 7). SOMETIMES THIS METHOD FAILS TO SEPARATE THE ADVERTISEMENT. THE BOTTOM OF THE AD PLACED ABOVE IT MIGHT ALSO BE REVERSED AND THIS WOULD MAKE THE TWO APPEAR AS ONE.

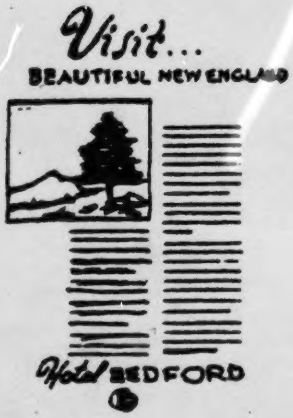

Visit...
BEAUTIFUL NEW ENGLAND
Hotel BEDFORD

FIG 6

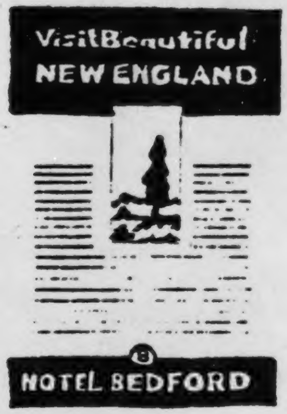

Visit Beautiful
NEW ENGLAND
HOTEL BEDFORD

FIG 7

THE LAYOUT ARTIST SELDOM KNOWS WHERE THE ADVERTISEMENT WILL BE PLACED IN A NEWSPAPER. LARGE ADS CAN DEMAND THE READER'S ATTENTION JUST BY THEIR SIZE.

INFORMATION

IT IS DIFFICULT FOR SMALL SPACE ADVERTISEMENTS TO COMPETE WITH THE LARGE ONES. THIS MAKES THE SMALL SPACE ADVERTISEMENTS HARD TO DESIGN. LAYOUT ARTISTS MUST ATTRACT ATTENTION TO THEIR SMALL ADVERTISEMENT AND THEN MAKE CERTAIN THE MESSAGE CAN BE READ AT A GLANCE.

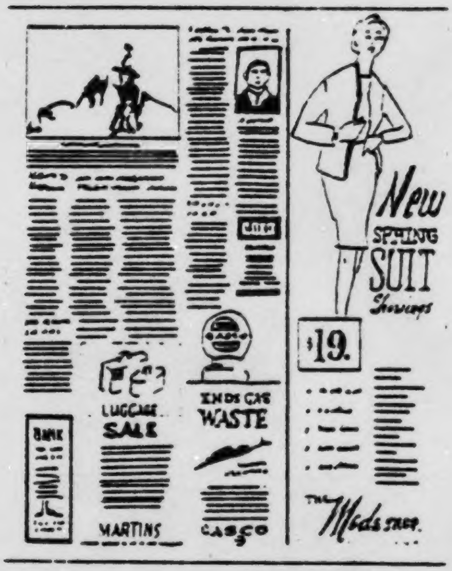

New
SPRING
SUIT
Savings
$19.
LUGGAGE
SALE
MARTINS
ENDS GAS
WASTE
CASCO
BANK

FIG 8

THE LAYOUT ARTIST WILL OFTEN RESORT TO DARK, REVERSE AREAS TO PULL THE READER'S ATTENTION TO THE SMALL SPACE (FIGURE 9). ANOTHER METHOD IS THE USE OF GEOMETRIC OR UNUSUAL SHAPES (FIG. 10). AT TIMES, THE COPY IS PLACED ON AN ANGLE IN ORDER TO MAKE IT APPEAR DIFFERENT FROM THE OTHER DISPLAYS ON THE PAGE (FIGURE 11).

MUCH THOUGHT MUST BE GIVEN TO THE ARRANGEMENT OF THE SMALL SPACE ADVERTISEMENT SO THAT IT MAY BECOME THE CENTER OF INTEREST ON THE NEWSPAPER PAGE.

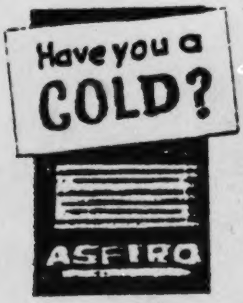

Have you a
COLD?
ASFIRQ

FIG 9

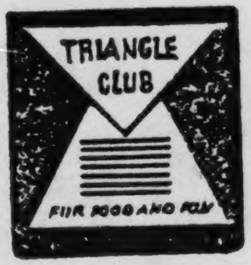

TRIANGLE
CLUB
FOR FOOD AND FUN

FIG 10

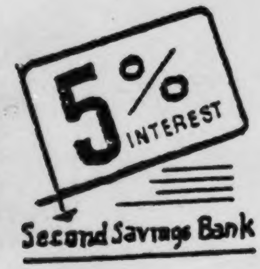

5%
INTEREST
Second Savings Bank

FIG 11

WORD GUIDE

CONTINUITY - CONTINUES, WITH THE SAME

MONOTONOUS - BORING, AGAIN & AGAIN

DISTINCTIVE - SPECIAL, STANDS OUT

INFORMATION

A STORE OR COMPANY THAT ADVERTISES REGULARLY IN A NEWSPAPER SHOULD HAVE A STYLE OF LAYOUT THAT GIVES EACH ADVERTISEMENT A SIMILAR LOOK SO THE READER CAN RECOGNIZE THE COMPANY OR STORE WITHOUT READING THE SIGNATURE. BUT THIS STYLE SHOULD BE CHANGED FROM TIME TO TIME SO AS NOT TO BECOME TIRESOME, MONOTONOUS AND "OUT OF DATE".

THE SELECTION OF A DISTINCTIVE TYPE FACE WILL MAKE AN AD STAND OUT.

THE SAME BORDER DESIGN MAY BE USED IN EVERY ADVERTISEMENT AS A METHOD OF CREATING CONTINUITY OF STYLE. IN SOME CASES THE SIGNATURE OF THE STORE MAY BE WORKED INTO THE BORDER DESIGN (AS IN FIGURE 12).

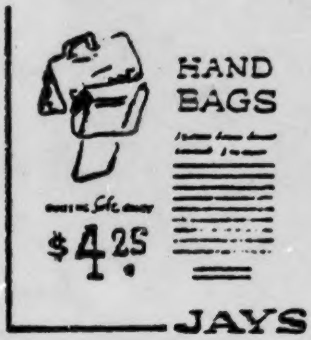
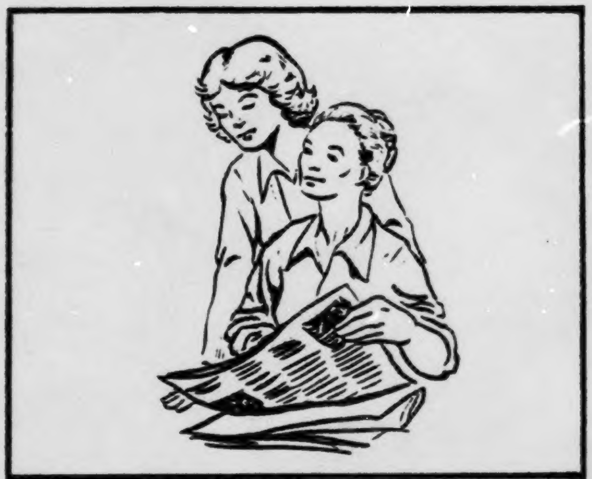


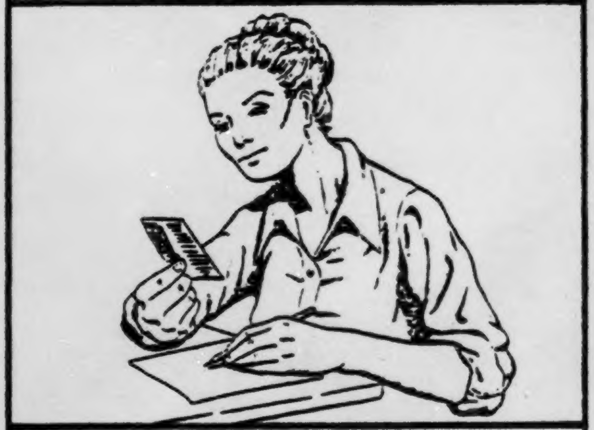
FIG 12

JOB STEPS

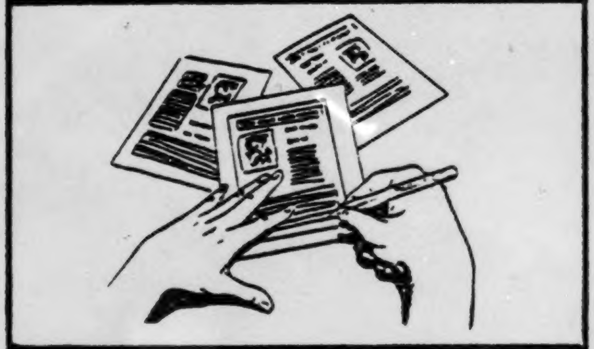
1. LOOK IN THE NEWSPAPER FOR A 2 COLUMN BY 4" AD THAT YOU WILL RE-DESIGN. SHOW THIS TO YOUR INSTRUCTOR FOR AN OK BEFORE YOU START. DISCUSS SOME OF YOUR IDEAS FOR THE AD WITH YOUR INSTRUCTOR BEFORE YOU START.



2. CUT THIS AD OUT OF THE NEWSPAPER, GET YOUR LAYOUT TOOLS AND MATERIALS AND WORK AT A DRAWING TABLE.

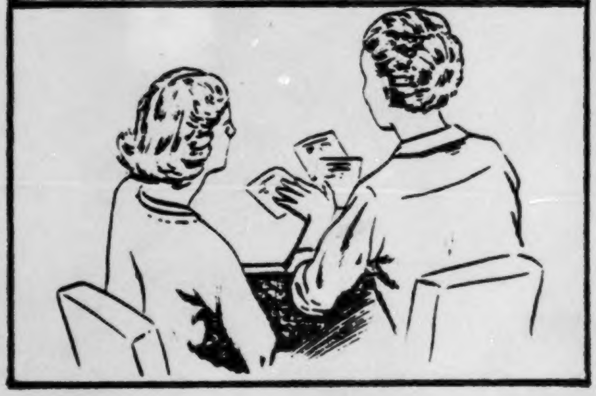


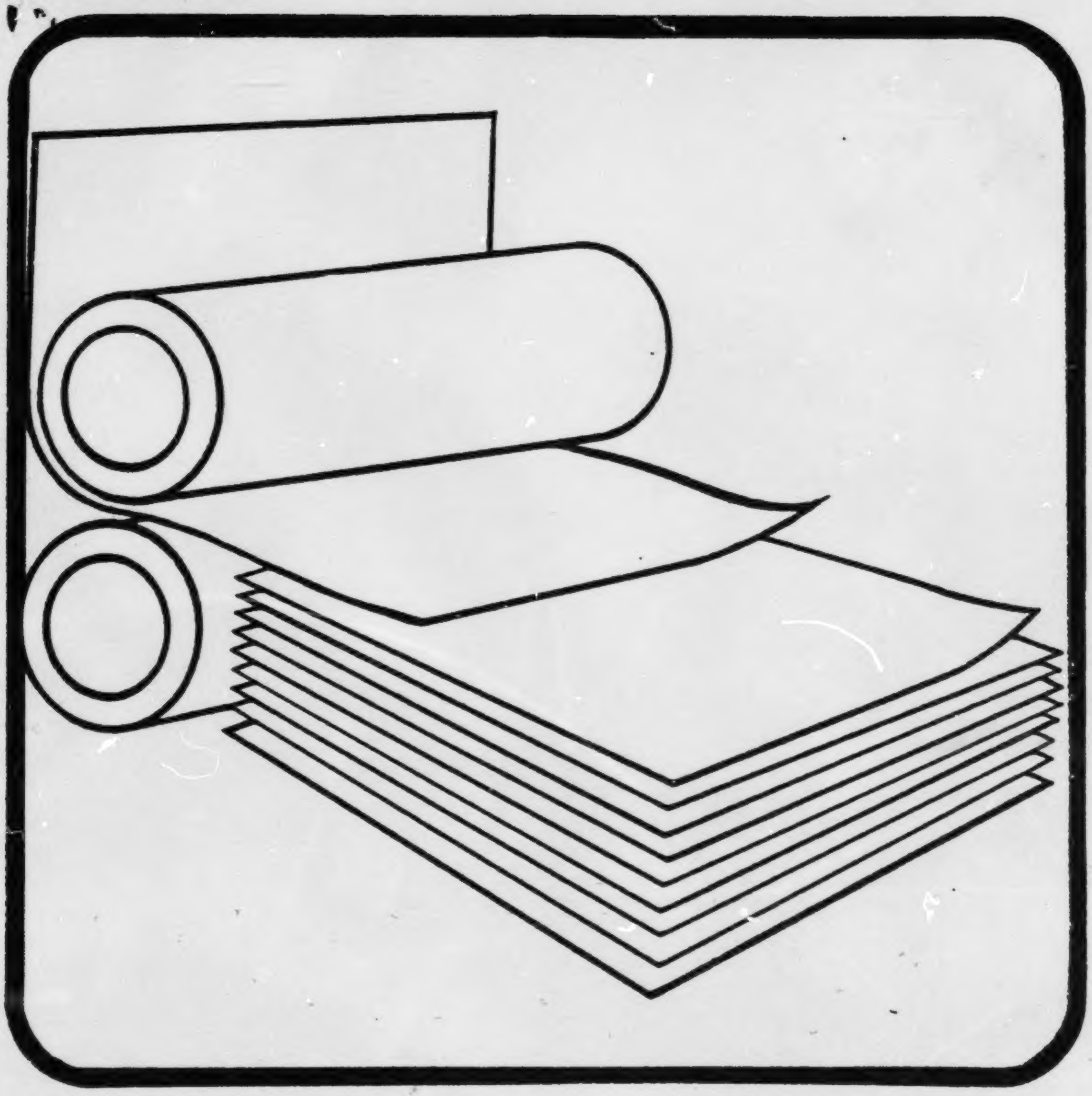
3. MAKE THREE DIFFERENT ROUGH LAYOUTS, USE A VERY DIFFERENT DESIGN OR LAYOUT FOR EACH ROUGH. MAKE YOUR ADS 2 COLUMN (4 1/4") BY 4" IN SIZE.



4. MAKE THREE FINAL LAYOUTS, ONE FOR EACH ROUGH LAYOUT. DO NOT WRITE IN THE SMALL TYPE OR TEXT TYPE, JUST SHOW IT WITH SHADING FOR THE SIZES.

5. SHOW YOUR INSTRUCTOR YOUR THREE FINAL NEWSPAPER LAYOUTS. DISCUSS THE LAYOUTS AND HOW IT WILL COMPETE ON THE PAGE WITH OTHER ADS.





graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 030
1401 07 030 3 date: FEBRUARY 1978 level:

skill title: NEWSPAPER LAYOUTS

developed & written by: GLEN PETTIT

visuals by: BRUCE BENNETT

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO LAYOUT A SMALL FOUR-PAGE SCHOOL NEWSPAPER ON DUMMY SHEETS, PLACING ALL ELEMENTS IN THE RECOMMENDED POSITIONS, WITH BALANCE.

IN ORDER TO DO THIS YOU WILL NEED:

A SMALL NEWSPAPER

DUMMY SHEETS (4-COLUMN 8 1/2 X 11" PAGE SIZE)

RULER

SOFT PENCIL

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR LAYOUT DUMMY SHEETS MEET THE STANDARDS RECOMMENDED FOR NEWSPAPER LAYOUTS AND THE ELEMENTS ARE BALANCED WITH GOOD EYE FLOW.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

OUR MAIN CONCERN IN THIS MOD IS "WHAT GOES WHERE" FOR A SMALL 11" X 17" SCHOOL NEWSPAPER WORKING ONLY WITH SMALL NEWSPAPER PAGE SIZE AND FOLLOWING THE STANDARD NEWSPAPER LAYOUT RULES FOR A 4-PAGE NEWSPAPER.

FRONT PAGE: THIS IS THE SHOW WINDOW OF THE NEWSPAPER AND CONTAINS THE NEWS STORIES OF GREATEST INTEREST.

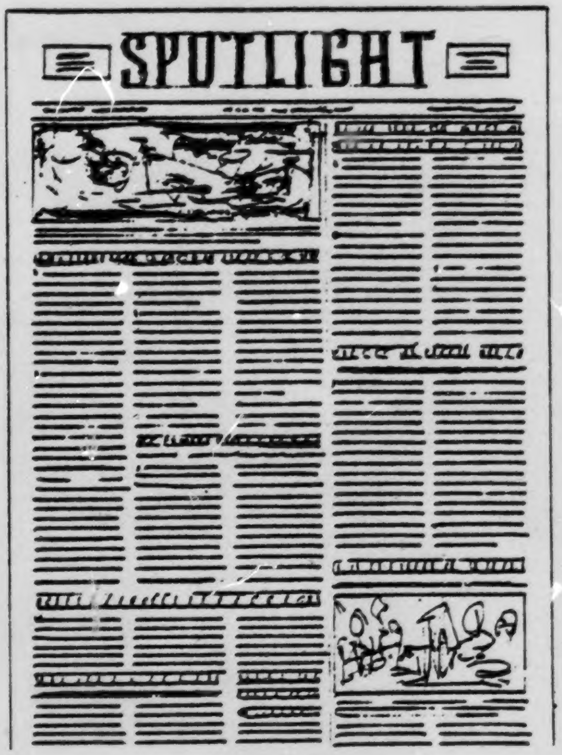
FEATURE STORIES MAY ALSO BE RUN ON PAGE ONE IF NECESSARY, BUT THEY SHOULD BE USED VERY LITTLE.

THE LOGOTYPE (A SPECIAL DESIGN OR NAME) NEWSPAPER IS CALLED THE FLAG.

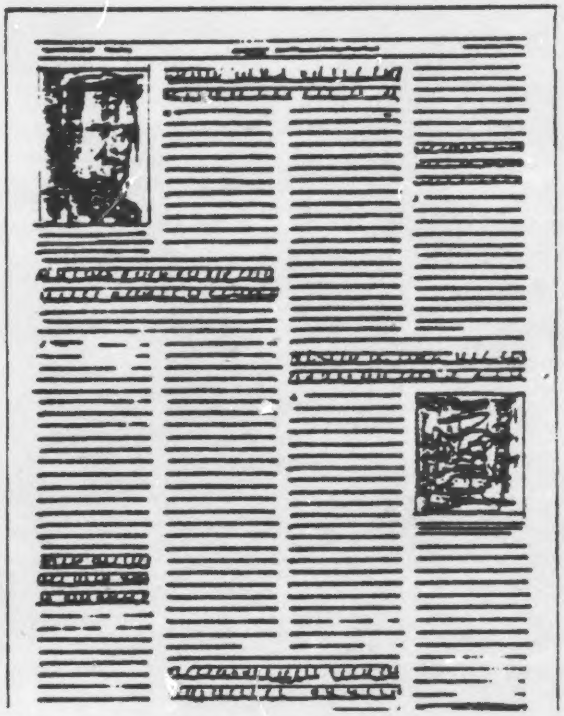
OFTEN, THERE ARE LITTLE BOXES CALLED "EARS" UNDER OR ON EITHER SIDE OF THE LOGOTYPE. THESE CONTAIN DATES OF IMPORTANT EVENTS, THOUGHTS, GAMES, THE WEATHER, ETC.

THE LONG, DOUBLE LINE UNDER THE FLAG CALLED THE DATELINE CARRIES THE VOLUME NUMBER, ISSUE NUMBER, NAME OF SCHOOL, CITY AND STATE, AND THE DATE.

PHOTOGRAPHS SHOULD HAVE DESCRIPTIVE OR IDENTIFYING CAPTIONS CALLED CUT LINES) UNDER THEM. IF THE PHOTO WAS NOT TAKEN BY THE STAFF PHOTOGRAPHER, USE A CREDIT LINE TO IDENTIFY THE PHOTOGRAPHER.



INFORMATION



EDITORIAL PAGE: THIS IS WHERE WE PLACE NEWS COLUMNS, EDITORIALS, COMMENTARY COLUMNS AND LETTERS TO THE EDITOR. PHOTOS AND ILLUSTRATIONS SHOULD BE KEPT TO A MINIMUM HERE. THE EDITORIAL COLUMN IS OFTEN SET TWO COLUMNS WIDE AND IS USUALLY ON THE LEFT.

THE EDITORIAL PAGE IS DESIGNED TO INFLUENCE OPINION, PROMOTE GOOD CAUSES, SHOW APPRECIATION FOR WORK IN COMMUNITY SERVICE AND ASK READERS TO VOICE THEIR OWN OPINIONS.

AN EDITORIAL MUST BE ABOUT ONLY ONE SUBJECT, WHICH SHOULD BE CLEARLY STATED. IT MUST BE WRITTEN IN AN INTERESTING AND TRUTHFUL MANNER. THE EDITORIAL SHOULD BE A WELL-FOUNDED, STRONGLY STATED OPINION.

EVERY ISSUE MUST CONTAIN THE MASTHEAD. THIS IS A SMALL BOX (USUALLY LOWER LEFT CORNER) WITH THE NAME OF THE PAPER, AND SCHOOL, CITY, STATE, SUBSCRIPTION DETAILS, PURPOSE OF THE PAPER, AND A LISTING OF THE LEADING STAFF OFFICERS (EDITOR-IN-CHIEF, ASSISTANT EDITORS, ETC.).

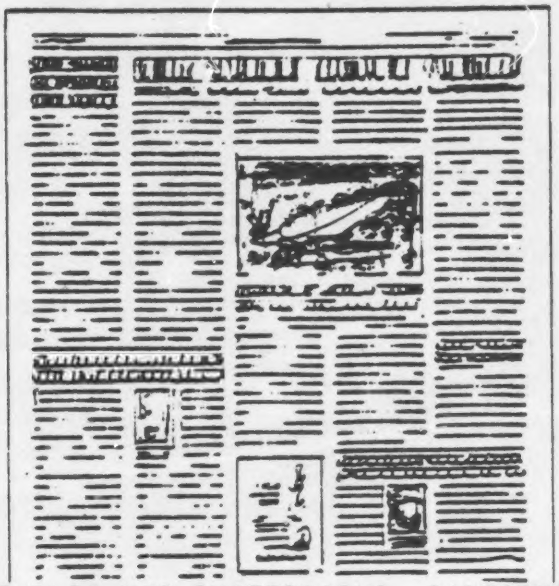
ON THIS PAGE (AND EVERY PAGE BUT THE FIRST), THE DATELINE HAS ONLY THE PAGE NUMBER, NAME OF PAPER AND DATE. ODD NUMBERED PAGES LIST THE PAGE NUMBER ON THE RIGHT; EVEN PAGES LIST THE NUMBER ON THE LEFT (ALWAYS ON THE OUTSIDE EDGE, LIKE A BOOK). THE NAME OF THE PAPER IS CENTERED IN THE DATELINE.

INFORMATION

FEATURE PAGE: THIS PAGE CONTAINS NEWS STORIES NOT IMPORTANT ENOUGH FOR PAGE ONE, LIKE SPEECH REPORTS, FEATURE STORIES, ARTICLES, CRITICAL REVIEWS AND INTERVIEWS.

SPEECH REPORTS CONSIST OF ACCURATE SPELLING OF NAME, CORRECT TITLE, REASON PERSON SPOKE, NUMBER IN AUDIENCE, ETC. USE DIRECT QUOTES AND SUMMARIZE PARTS OF THE SPEECH.

REGULAR FEATURES (WITH REGULAR HEADS OR LOGOS ETC.) - HUMOR, VARIETY, INQUIRING REPORTER, FASHION, MUSIC, ETC.



THE FEATURE PAGE ALSO HAS PHOTOGRAPHS, CARTOONS AND ADVERTISEMENTS (NEVER PUT AN AD ON PAGE 1 OR 2).

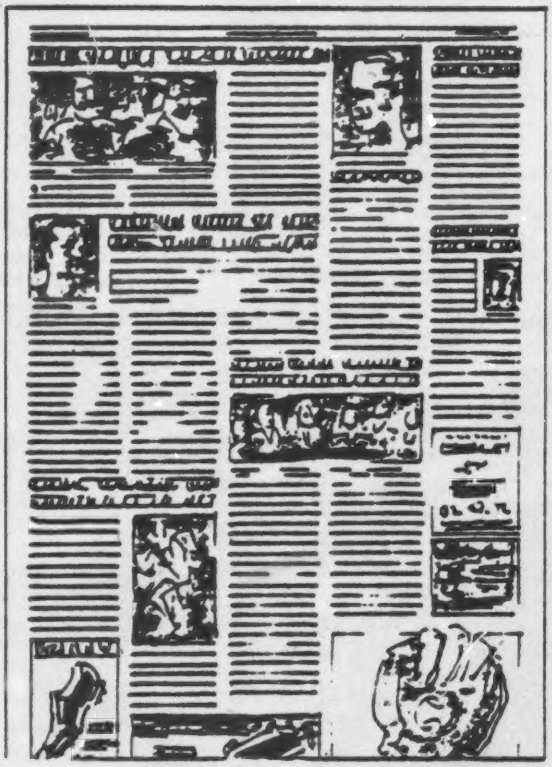
ADVERTISEMENTS PAY FOR A NEWSPAPER. SUBSCRIPTIONS PAY FOR ONLY 1/2 OR 1/4 THE ACTUAL COST OF PRINTING AND THE ADVERTISEMENTS ARE VERY IMPORTANT TO THE NEWSPAPER. AN AD IN A SMALL NEWSPAPER MAY COST ONLY $5-10 PER INCH, BUT IN A LARGE CITY NEWSPAPER IT MAY COST $35 PER INCH.

ADS ARE ALWAYS ON THE BOTTOM OF THE PAGE, BELOW ANY ARTICLES AND NOT TOO CLOSE TO ANY CARTOONS.

WORD GUIDE

CHARACTER COUNT - METHOD OF COPY-FITTING

INFORMATION



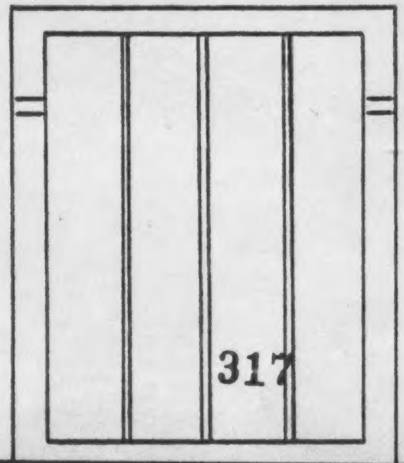
FINAL OR SPORTS PAGE: STORIES WHICH APPEAR ON THIS PAGE ARE: NEWS, FEATURES, ARTICLES AND COLUMNS. USUALLY SPORTS ARE IN THIS FINAL PART ALONG WITH CLASSIFIED ADS, COMIC STRIPS, AND ADVERTISEMENTS.

ENTERTAINMENT PAGES OFFER READERS A CHANGE OF PACE FROM THE MORE SERIOUS EVENTS.

ADVERTISEMENTS ARE USUALLY LOCATED LOWER ON THE PAGES WITH ARTICLES ON THE TOP HALF. CARTOONS MAY BE LOCATED ANYWHERE, BUT NOT TOO CLOSE TO ADS OR SERIOUS ARTICLES. CROSSWORD PUZZLES, HOROSCOPES, MOVIE GUIDES, AND RADIO/TV LISTINGS ARE ALSO INCLUDED HERE.

THE EDITOR COPY-READS THE ORIGINAL ROUGH-TYPE COPY. THE AMOUNT OF SPACE THE STORY WILL TAKE IS MADE BY ESTIMATING A CHARACTER COUNT (HOW MANY WORDS IN THE STORY).

AS AN EDITOR YOU MUST ESTIMATE THE LENGTH EACH ARTICLE WILL BE AFTER IT IS TYPE SET AND ALLOW FOR THE HEADLINE, PICTURES AND CUTLINES. YOU CAN NOT CHANGE THE SIZE OF THE ADS AND SOMETIMES THEY MUST BE IN A CERTAIN SPOT. ONCE YOU HAVE A GOOD IDEA OF HOW MUCH SPACE MOST OF THE MATERIAL WILL TAKE UP, YOU ARE READY TO MAKE A DUMMY LAYOUT ON SPECIAL PRE-PRINTED SHEETS:



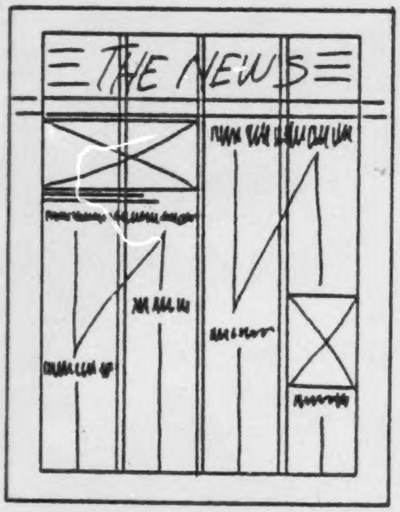
INFORMATION

WITH A SOFT BOLD PENCIL, START DRAWING IN WHERE THE FLAG, LOGOTYPES, MASTHEAD, ADS, EDITORIAL ETC. MUST GO. THEN DRAW IN WHERE THE IMPORTANT ARTICLES AND PICTURE MUST GO.

DRAW IN WHERE THE PICTURE AND CUT LINES GO. DRAW THE HEADLINES AS THICK SCRIBBLES AS SHOWN, THE ARTICLES ONLY NEED ONE LINE TO SHOW HOW FAR THEY GO.

YOU WANT TO BALANCE YOUR HEADLINES, PICTURES AND ADS SO THEY ARE NOT ALL ON THE SAME SIDE OR TOP OF YOUR PAGE. AVOID HAVING TWO HEADLINES ON THE SAME LEVEL (RIGHT TO LEFT), IN THE SAME SIZE OR STYLE OR TOO CLOSE TO EACH OTHER.

IT HELPS TO NUMBER OR CODE YOUR ARTICLES SO YOU KNOW WHICH IS WHICH WHEN A PASTE-UP IS MADE.



SOME COMMON WORDS YOU WILL COME ACROSS IN YOUR READING AND YOUR LAYOUT WORK:

AD	ADVERTISEMENT FOR A BUSINESS OR EVENT.
BODY TYPE	TYPE USED FOR THE MAIN BODY OF TEXT, OR WHAT YOU READ AS COMPARED TO HEADLINES OR DISPLAY TYPE IN ADS. MOST BODY TYPE IN 9 OR 10 POINT (TYPEWRITER SIZE).
BOIL DOWN	(BOIL), REDUCE WORDAGE OR LENGTH OF A STORY SO IT WILL FIT IN LESS SPACE.
BY-LINE	THE REPORTER'S SIGNATURE (NAME) CARRIED AT THE TOP OF A STORY.
BOX	TO ENCLOSE A PARAGRAPH, A HEADING OR LINE.
CAPTION	(CUT LINE) A DESCRIPTION OR EXPLANATION OF A PICTURE OR CUT, USUALLY UNDER THE PICTURE.
CHARACTER COUNT	METHOD OF COPY FITTING HOW LONG OR HOW MANY LETTERS IN THE ARTICLE.

INFORMATION

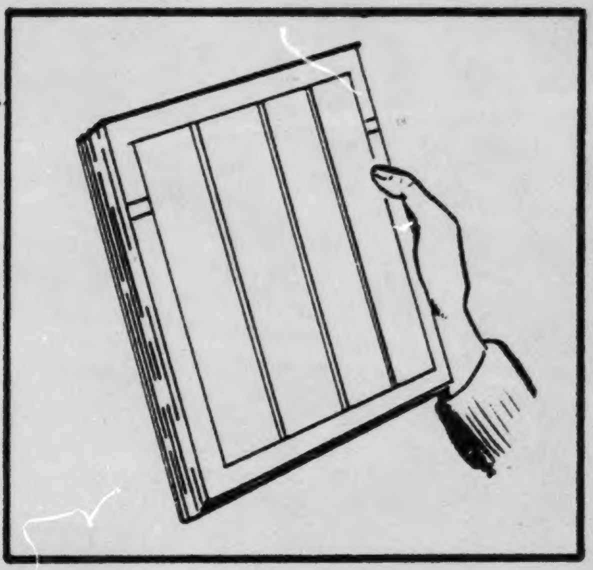
CLEAN COPY	COPY REQUIRING FEW OR NO CORRECTIONS.
COMPREHENSIVE	A DETAILED LAYOUT DESIGNED TO SHOW EXACTLY HOW THE JOB WILL LOOK WHEN IT IS PRINTED. A LARGE STORE WILL GIVE A COMPREHENSIVE LAYOUT FOR A PERSON WHO TYPE SETS THE ADS.
COPY	ANY MATERIAL (TYPEWRITTEN, MANUSCRIPT, PICTURES, ART-WORK, ETC) TO BE USED IN THE PRODUCTION OR PRINTING.
COPY DESK	THE DESK WHERE COPY IS EDITED, HEADLINED AND REPARED FOR PRINTING.
CREDIT LINE	A LINE GIVING THE SOURCE OF A STORY, CUT OF PICTURE.
CROP	TO CUT AWAY PORTIONS OF A PICTURE TO MAKE IT FIT DESIRED SIZE.
DEADLINE	THE LAST MOMENT YOU CAN GET COPY IN FOR IT TO BE SET AND PRINTED.
DUMMY	A ROUGH LAYOUT OF A NEWSPAPER OR MAGAZINE PAGE, SHOWING THE EXACT POSITION OF EACH STORY AND PICTURE.
FILLER	SHORT, MINOR STORIES USED TO FILL SPACE WHERE NEEDED.
FIVE W'S	PARTS OF A STORY OR ARTICLE: WHO? WHAT? WHERE? WHY? (NOTE: "HOW?" IS USUALLY INCLUDED).
FORMAT	SIZE, SHAPE AND GENERAL STYLE OR MAKE-UP OF A PUBLICATION.
HALFTONE	MADE FROM A PHOTOGRAPH: MADE UP OF DIFFERENT SIZE DOTS SO THE PHOTO CAN BE PRINTED.
HEAD	SHORT FOR "HEADLINE"
IMPOSITION	PROPER PLACING OF PAGES SO AFTER PRINTING AND FOLDING, ALL THE PAGES WILL APPEAR IN THE DESIRED ORDER.

INFORMATION

INFO	SHORT FOR "INFORMATION".
KEY	TO IDENTIFY COPY AS IT APPEARS IN A DUMMY WITH A NUMBER OR CODE.
KILL	TO ELIMINATE (GET RID OF) ALL OR PART OF A STORY.
LEAD	PRONOUNCED "LEED"; FIRST PARAGRAPH OF A STORY, WHICH HAS THE MOST IMPORTANT INFORMATION. ALSO, A TIP WHICH MAY LEAD TO A STORY.
MORGUE	NEWSPAPER'S LIBRARY FOR ALL KINDS OF REFERENCE MATERIAL, WHERE INFORMATION, RECORDS AND OLD PAPERS ARE KEPT.
PAD	TO MAKE A STORY LONGER BY USING MORE WORDS THAN ARE NECESSARY TO FILL UP SPACE.
PASTE-UP DUMMY	DUMMY MADE BY PASTING UP PROOFS (OR XEROX COPIES) ON LAYOUT SHEETS TO SHOW PRINTER HOW TO MAKE UP THE PAGES FOR EXACT POSITIONING.
PICA	STANDARD FOR MEASURING TYPE (APPROXIMATELY 1/6 INCH OR 4MM) 6 PICAS EQUAL 1 INCH. MOST COLUMNS ARE 11 PICAS WIDE.
PIX	SHORT FOR "PICTURES", (PHOTOGRAPHS)
POINT	PRINTER'S MEASURE; 1/72 OF AN INCH, 12 PTS. = 1 PICA (MOST TEXT TYPE IS 9 OR 10 PT IN SIZE).
PROOF	AN IMPRESSION MADE TO CHECK FOR CORRECTIONS AND CHANGES--OR TO ACTUALLY READ COPY TO CHECK FOR ERROR.
RAILROAD	TO RUSH COPY THROUGH WITHOUT CAREFUL EDITING OR TO DO SLOPPY WORK.
REPRO	("REPRODUCTION PROOF") A HIGH QUALITY BLACK ON WHITE PROOF USED FOR CAMERA.
STANDING HEADS	HEADLINES THAT DO NOT CHANGE (SOMETIMES LOGOS) AND ARE KEPT ON HAND TO BE USED EVERY ISSUE.
SUBHEAD	SMALL, ONE-LINE HEADLINE PUT INTO THE BODY OF A STORY TO BREAK UP A SOLID COLUMN OF SMALL TYPE.

JOB STEPS

1. GET A PAD OF DUMMY SHEETS FOR A 4-COLUMN 8 1/2" X 11" PAGE SIZE FROM THE GVC FILE (BLUE SHEETS WITH MOD NUMBER 1401 07 030 PRINTED ON THEM).



2. NOTICE THAT THE DUMMY SHEETS HAVE 4 COLUMNS FOR THE TEXT TYPE AND THERE ARE ONE-INCH LINES PRINTED FROM LEFT TO RIGHT. THIS DUMMY SHEET SHOWS THE IMAGE AREA AND IS EXACTLY 3/4 SIZE FOR AN 8 1/2" X 11" PAGE.

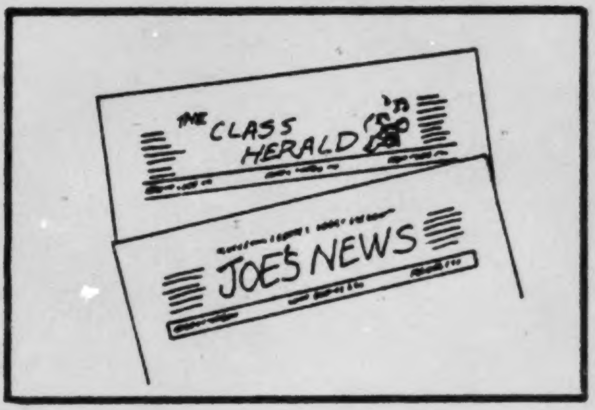
3. TAKE THIS MOD, A 12" RULER, A SOFT PENCIL AND THE DUMMY SHEETS TO A DRAWING TABLE OR DESK. NUMBER FOUR SHEETS: PAGE 1, 2, 3, AND 4, WRITE YOUR NAME ON EACH.

4. ON THESE FOUR PAGES (USING WHAT YOU HAVE LEARNED), YOU WILL MAKE A NEWSPAPER DUMMY WHICH INCLUDES:

A. FOUR 2-COLUMN PHOTOGRAPHS
B. FOUR 1-COLUMN PHOTOGRAPHS
C. TWO 2-COLUMNS ADS
D. SIX 1-COLUMN ADS
E. TWO CARTOONS
F. A 2-COLUMN EDITORIAL
G. FOUR 2-COLUMN HEADLINES AND ARTICLES
H. AS MANY 1-COLUMN HEADLINES AND ARTICLES AS NECESSARY

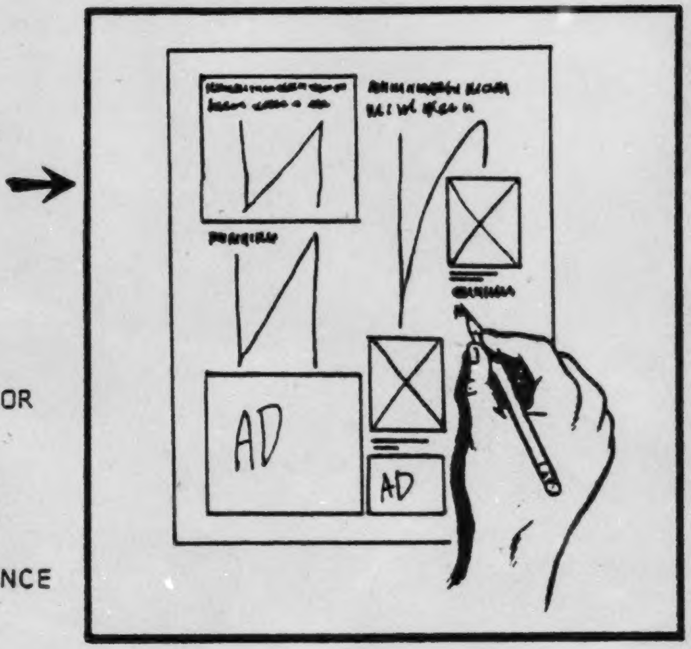
ALL OF THESE PHOTOGRAPHS, ADS AND ARTICLES MAY BE WHATEVER LENGTH YOU THINK NECESSARY. LAYOUT AND BALANCE OF EACH PAGE IS VERY IMPORTANT AS WELL AS HAVING THE CORRECT MATERIAL ON EACH PAGE.

5. FIRST, ON PAGE ONE, DRAW IN YOUR FLAG (LOGOTYPE OR NAME OF THE NEWSPAPER) AND INCLUDE THE DATE LINE. THERE ARE 2 SMALL MARKS ON EACH SIDE OF THE DUMMY TO SHOW YOU WHERE TO DRAW THE DATELINE.



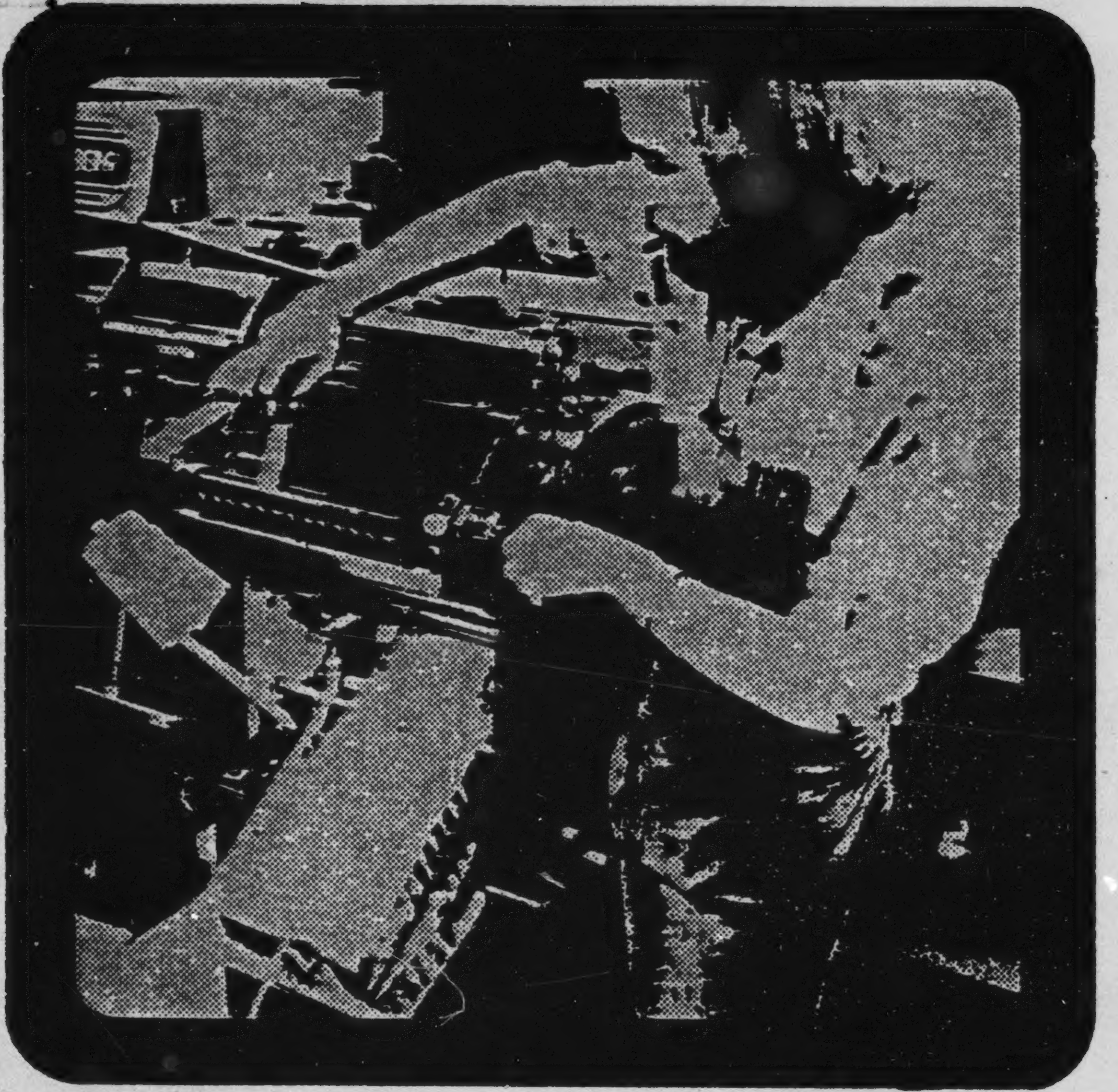
JOB STEPS

6. SECOND, DECIDE WHERE YOU WANT THE ADS, MASTHEAD AND FEATURE ARTICLES. WORK WITH THE LARGER 2-COLUMN MATERIAL FIRST. BE SURE THE PICTURES, ADS AND HEADLINES "BALANCE" ON EACH PAGE. DON'T FORGET CUTLINES AND TO KEEP THE PICTURES WITH THEIR ARTICLE.



7. AFTER YOU HAVE CHECKED YOUR WORK CAREFULLY TO BE SURE YOU INCLUDED ALL OF THE MATERIAL IN STEP NUMBER 4, HAVE YOUR INSTRUCTOR CHECK YOUR WORK WITH YOU.

8. BE SURE TO RETURN ALL OF YOUR MATERIALS. TONIGHT, LOOK THROUGH YOUR NEWSPAPER TO SEE HOW IT IS ARRANGED AND HOW THE PAGE BALANCE LOOKS.



graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 031
module: 1401 07 031 3 **date:** 1/74 **level:** IV

skill title: DESIGNING FOLDERS AND BROCHURES

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

1. HOW TO COMPLETELY LAYOUT AND DESIGN A SMALL FOLDER OR BROCHURE.
2. HOW TO MEET WITH THE CUSTOMER AND SUBMIT AN ACCEPTABLE DESIGN.
3. HOW TO MAKE A LAYOUT WHICH WILL MEET COMMERCIAL STANDARDS.

IN ORDER TO DO THIS YOU WILL NEED:

A LAYOUT AND DESIGN REQUEST FOR FOLDER OR SMALL BROCHURE.

BASIC LAYOUT AND DESIGN EQUIPMENT

WE WILL KNOW YOU CAN DO IT WHEN:

YOUR LAYOUT AND DESIGN IS NEAT AND ACCEPTABLE TO THE CUSTOMER, SERVES THE INTENDED PURPOSE, AND MEETS THE TRADE STANDARDS.

INFORMATION

HANDLING THE FOLD IN LAYOUT: HANDLING OF TWO FACING PAGES IN LAYOUT IS DIFFICULT BECAUSE OF THE FOLD BETWEEN THE PAGES. THE LAYOUT MUST BE DESIGNED SO THAT THE TWO PAGES WILL APPEAR TO BELONG TOGETHER.

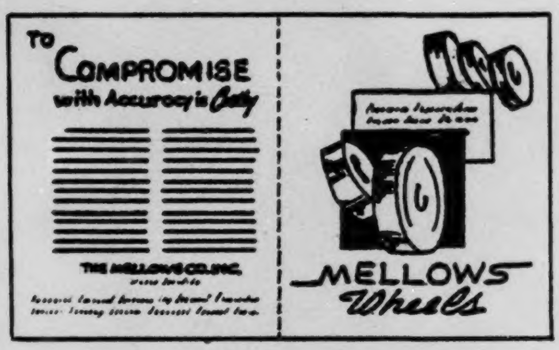

TO COMPROMISE
with Accuracy is Costly
THE MELLOWS CO., INC.
MELLOWS
Wheels

Fig. 1 *Incorrect Appears to be two advertisements... separated by the fold*

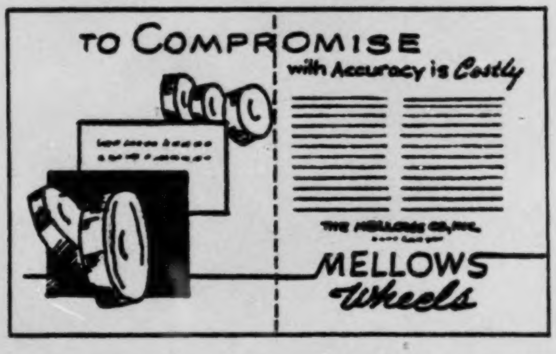

TO COMPROMISE
with Accuracy is Costly
THE MELLOWS CO., INC.
MELLOWS
Wheels

Fig. 2 *Correct. The units are placed so as to appear as one advertisement*

YOU CAN ACHIEVE UNITY OF THE TWO PAGES BY USING MASSES OF WHITE SPACE, OR BY A HEADING EXTENDING PARTIALLY OR COMPLETELY ACROSS THE PAGES, (FIG. 2). TINT BLOCKS, REVERSE CUTS AND RULES EXTENDING OVER THE FOLD WILL HELP YOU IN TYPING THE TWO PAGES TOGETHER, (FIG. 3) SO THAT THE EYE WILL TRAVEL SMOOTHLY FROM ONE PAGE TO THE OTHER.

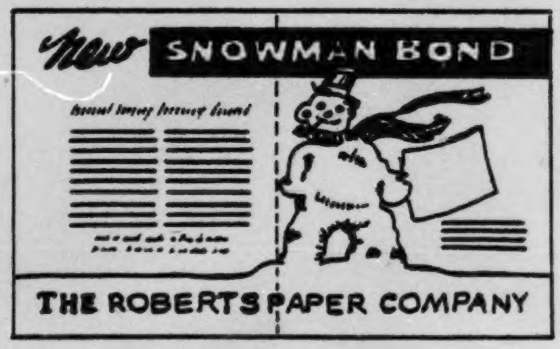

New
SNOWMAN BOND
THE ROBERTS PAPER COMPANY

Fig. 3 *The use of a reverse cut and a rule to tie the two pages together*

INFORMATION

BESIDES UNITING THE TWO PAGES, THE LAYOUT PERSON MUST CONSIDER THE PLACEMENT OF ILLUSTRATIONS, DISPLAY LINES AND TYPE MASSES IN RELATION TO THE FOLD. A CUT SHOULD NEVER CROSS THE FOLD. IF THE FOLD PASSES THROUGH AN IMPORTANT PART OF THE ILLUSTRATION, IT COULD DAMAGE THE APPEARANCE OF A DISPLAY OR APPEAR TO CUT A PERSON IN HALF.

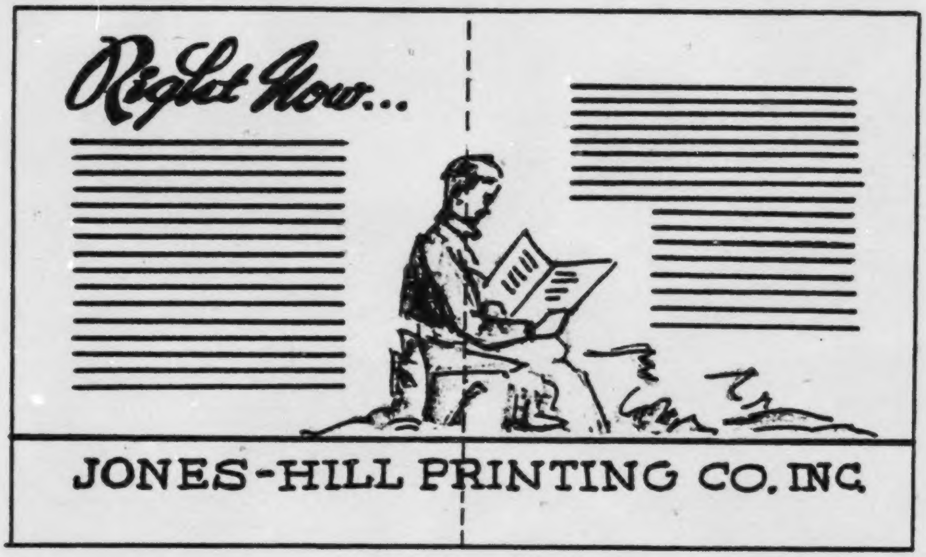

Right Now...
JONES-HILL PRINTING CO. INC.

Fig. 4 INCORRECT, *The fold passes through the figure in the cut.*

ARRANGING THE CENTER SPREAD IN FOLDERS AND BROADSIDES IS MORE DIFFICULT, AS THE FOLDS ARE MORE NUMEROUS AND RUN IN DIFFERENT DIRECTIONS. THERE SHOULD BE NO DIFFICULTY AS FAR AS APPEARANCE AND READABILITY IF THE SPREAD IS HANDLED AS ONE LARGE LAYOUT. MAKE CERTAIN THAT THE FOLDS DO NOT PASS THROUGH ILLUSTRATIONS OR BLOCKS OF SMALL SIZE TYPE.

WORD GUIDE

RELATIVELY - IN RELATION TO OTHER THINGS AND TO THE WHOLE

INFORMATION

IF A CUT MUST CROSS THE FOLD, IT SHOULD BE ARRANGED SO THAT THE FOLD WILL PASS THROUGH A SECTION OF THE ILLUSTRATION THAT IS RELATIVELY UNIMPORTANT, (FIG. 5).

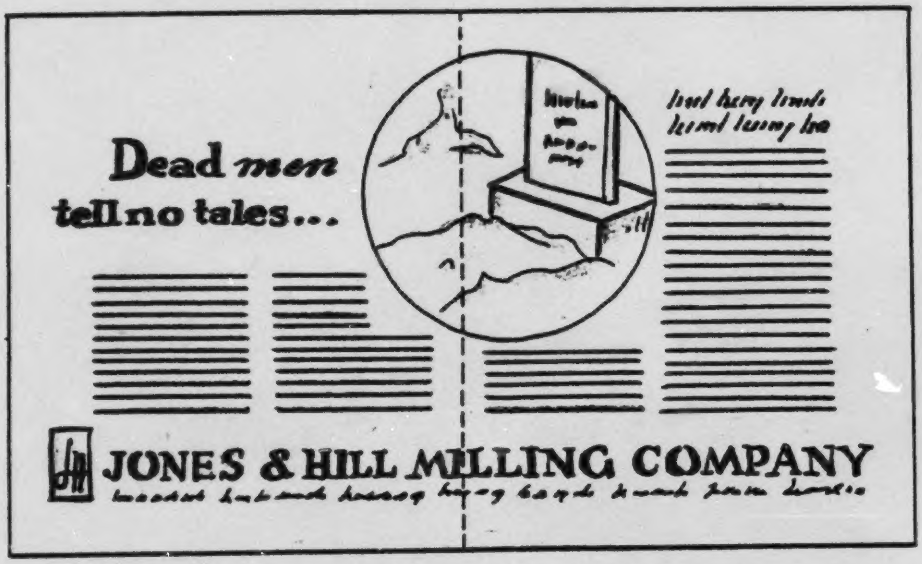

Dead *men* tell no tales...
JONES & HILL MILLING COMPANY

Fig. 5 *The fold passes through an unimportant part of the cut.*

WORD GUIDE

HINDERING - UPSETTING

INFORMATION

LARGE DISPLAY LINES MAY CROSS THE FOLD WITHOUT HINDERING READABILITY, BUT BLOCKS OF 6-, 8-, 10-, 12- AND 14-POINT TYPE SHOULD NEVER BE ARRANGED SO THAT THEY ARE ON THE FOLD.

IN MANY CASES, THE DESIGNER WILL HIDE THE FOLD BY PLACING IT ON THE EDGE OF THE ILLUSTRATION, A TINT BLOCK OR RULE (FIG. 6).

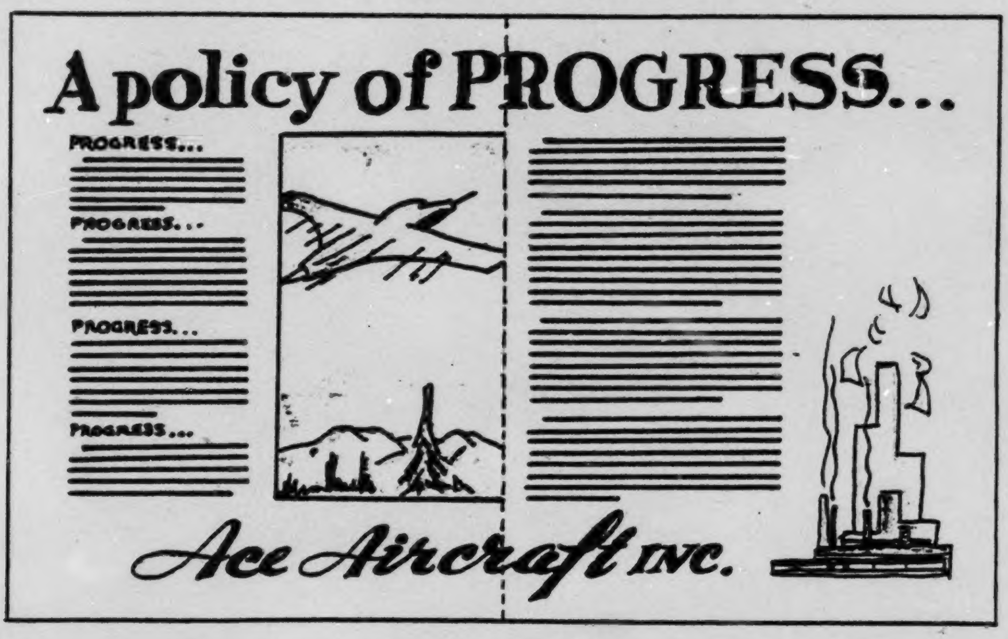

A policy of PROGRESS...
PROGRESS...
PROGRESS...
PROGRESS...
PROGRESS...
Ace Aircraft INC.

Fig. 6 *The layout is arranged so that the fold passes along the edge of the cut.*

DESIGNING FOLDERS AND BROADSIDES

DIRECT ADVERTISING

DIRECT ADVERTISING IS THE TYPE OF PRINTED ADVERTISING THAT PEOPLE RECEIVE THROUGH THE MAILS OR IN SIMILAR WAYS. ILLUSTRATED LETTERS, ANNOUNCEMENTS, FOLDERS, CATALOGS, BOOKLETS, BROADSIDES, ENVELOPE AND PACKAGE ENCLOSURES ARE THE PRINCIPLE FORMS OF DIRECT ADVERTISING LITERATURE, AND ALL THE RULES OF GOOD LAYOUT ARE APPLIED TO EACH. THE PRINTED PIECE MUST BE AN AID IN SELLING GOODS OR SERVICES BY ATTRACTING ATTENTION, CREATING INTEREST AND REACHING PEOPLE BY EXPOSING THEM TO THE MESSAGE.

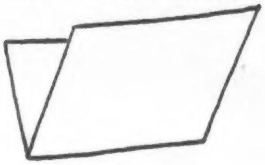
INFORMATION

WHEN PLANNING DIRECT ADVERTISING, THE LAYOUT PERSON USUALLY CAN DECIDE OR RECOMMEND THE QUALITY AND COLOR OF THE PAPER, SIZE, SHAPE AND FOLD, METHOD OF REPRODUCTION AND THE COLOR OR COLORS TO BE USED.

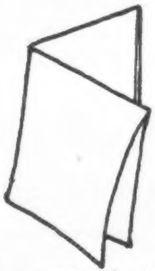
FOLDERS AND BROADSIDES

WHEN A PRINTED SHEET IS FOLDED SO THAT IT FORMS SEVERAL PAGES, IT IS CALLED A FOLDER. IF A LARGE PRINTED SHEET IS FOLDED SO THAT, WHEN IT IS OPENED, THE CENTER SPREAD IS ONE LARGE DISPLAY THAT MIGHT BE USED AS A POSTER, IT IS CALLED A BROADSIDE. MOST BROADSIDES ARE "SELF-MAILERS", WITH A SPACE FOR THE ADDRESS AND STAMP ON ONE OUTSIDE PAGE. FOLDERS ARE USUALLY MAILED IN ENVELOPES. ONE OF THE MOST COMMON FOLDERS USED IS THE ONE FORMED BY FOLDING A SHEET TWICE AT RIGHT ANGLES (FIG. 1). THIS "FRENCH FOLD" IS USED EXTENSIVELY IN THE PRINTING OF GREETING CARDS. IT ALLOWS THE PRINTER TO FORM A FOUR PAGE FOLDER BY PRINTING ON ONLY ONE SIDE OF THE SHEET (FIG. 2).

Fig. 1 – *French Fold*



First fold



Second fold – forming a four page folder – called a French Fold

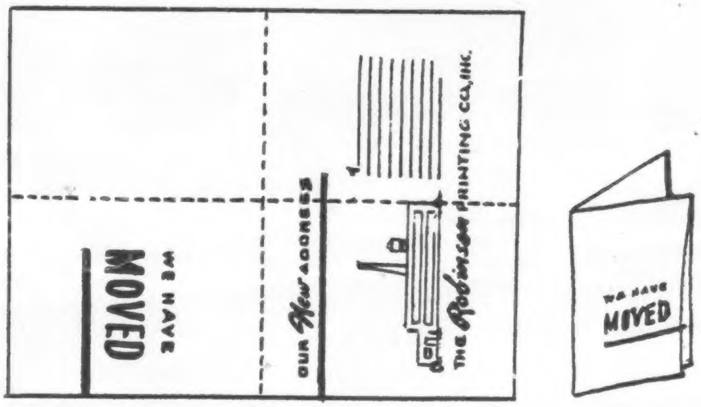


Fig.2–*Four page folder formed by printing on one side of the sheet and using a French Fold*

SIZES OF BROADSIDES AND FOLDERS

WHEN DESIGNING A FOLDER OR BROADSIDE, THE LAYOUT PERSON MUST GIVE CONSIDERABLE THOUGHT TO ITS SIZE. HE/SHE MUST KNOW HOW IT IS TO BE DELIVERED TO THE INDIVIDUAL. IF SENT BY MAIL HE/SHE MAY HAVE TO SELECT A SIZE THAT WILL FIT INTO A STANDARD-SIZE ENVELOPE. THE COST OF POSTAGE MUST BE CONSIDERED SO WEIGHT SHOULD BE CHECKED TO AID IN THE ECONOMY OF PRODUCTION, HE/SHE SHOULD SELECT A SIZE THAT WILL CUT FROM A STANDARD SIZE SHEET OF PAPER WITH MINIMUM WASTE.

WORD GUIDE

ASSET - HELP; AID

HARMONIZE - BLEND NICELY

INFORMATION

UNUSUAL FOLDS

THE UNUSUAL TRICKY FOLD IS AN ASSET ONLY AS LONG AS IT ATTRACTS ATTENTION, INCREASES INTEREST AND ASSISTS IN CARRYING THE MESSAGE. IF THE FOLD IS COMPLICATED, THE INDIVIDUAL MAY BECOME MORE INTERESTED IN THE TRICKY FOLD THAN IN THE PRINTED MESSAGE.

DESIGNING THE BROADSIDE AND FOLDER

THE COVER OF A BROADSIDE OR FOLDER IS OF GREAT IMPORTANCE. IT SHOULD ATTRACT ATTENTION AND AROUSE ENOUGH INTEREST SO THAT THE READER WOULD WANT TO LOOK INSIDE. THE DESIGN SHOULD BE APPROPRIATE FOR THE ARTICLE OR SERVICE ADVERTISED, AND SHOULD APPEAL TO THE TYPE OF READER WHO WILL READ IT. THIS WOULD DETERMINE WHETHER THE COVER ARRANGEMENT SHOULD BE MODERN OR CONVENTIONAL, PLAIN OR DECORATIVE. REGARDLESS OF THE METHOD USED, IT MUST MAKE THE READER WANT TO LOOK INSIDE. THE COVER AND INSIDE OF A FOLDER SHOULD HARMONIZE IN EVERY RESPECT (FIG. 3). THE OVERALL ARRANGEMENT, COLOR AND TYPE STYLES SHOULD BE VERY SIMILAR, IF NOT THE SAME.

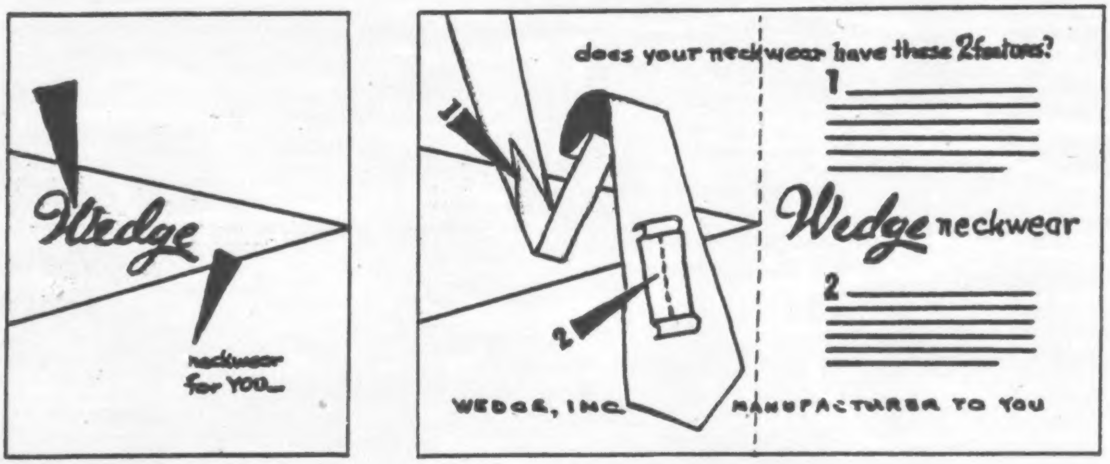


Fig. 3 *The cover and inside of the folder should be similar in design*

WORD GUIDE

ANATOMY - BODY

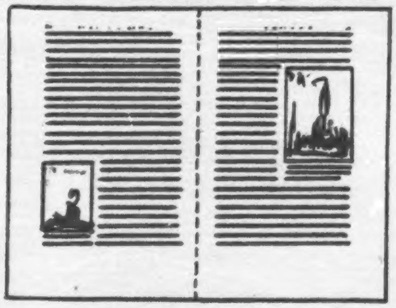
INFORMATION

BOOKLETS

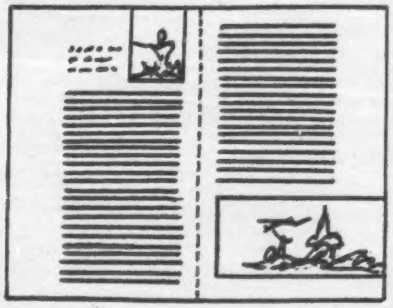
BOOKLETS ARE PRINTED PIECES OFTEN USED IN DIRECT ADVERTISING. THEY ARE SMALL BOOKS CONTAINING SEVERAL PAGES, USUALLY BOUND TOGETHER BY SADDLE OR SIDEWIRE STITCHING. IN MANY CASES, THEY ARE BOUND BY ONE OF THE MECHANICAL METHODS SUCH AS PLASTIC OR WIRE BINDING.

BOOKLETS USUALLY DIFFER FROM BOOKS IN LAYOUT STYLE (FIG. 1). THE ANATOMY OF A BOOK IS TRADITIONAL. THE ORDER OF THE PAGES, MARGINS, POSITION OF FOLIOS, RUNNING HEADS, ETC. HAVE FOLLOWED THE SAME STYLE FOR YEARS. ALTHOUGH A BOOKLET RESEMBLES A BOOK, THE LAYOUT PERSON HAS MORE FREEDOM IN DESIGNING IT.

Book page



Booklet Page



A STUDY OF THE COPY WILL GUIDE THE LAYOUT PERSON IN STYLING THE LAYOUT. A BOOKLET FOR A BANK WOULD BE DESIGNED DIFFERENTLY THAN A BOOKLET DISPLAYING VARIOUS CAR MODELS FOR AN AUTOMOBILE SHOWROOM. THE COVER OF THE BOOKLET SHOULD ALWAYS BE WELL DESIGNED, APPEALING, APPROPRIATE AND IT SHOULD INVITE THE READER TO LOOK INSIDE. THE LAYOUT PERSON HAS COMPLETE FREEDOM IN ARRANGING THE INSIDE PAGES. HE/SHE MAY BLEED CUTS, (FIG. 2),

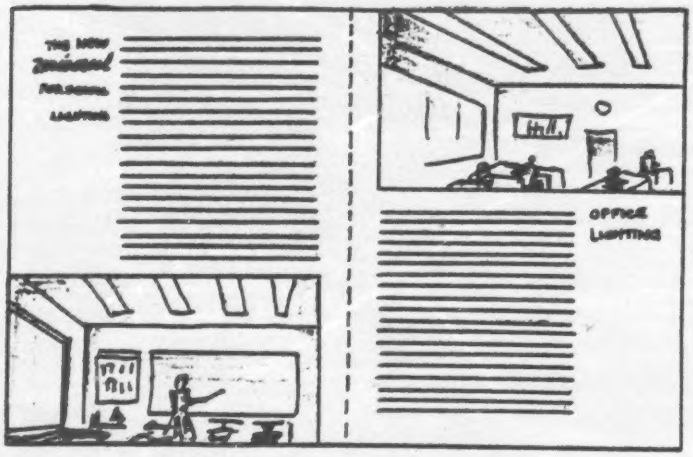


Fig. 2 *The bleeding of cuts utilizes margin space and allows the use of large illustrations*

INFORMATION

VARY MARGIN WIDTHS (FIG. 3), USE RULES (FIG. 4), AND COLORED TINT BLOCKS. THE ARRANGEMENT OF EACH PAGE WILL DIFFER BECAUSE OF DIFFERENT SIZE CUTS AND DIFFERENT COPY, BUT THE ENTIRE BOOKLET SHOULD HAVE A SIMILARITY OF STYLE OR FORMAT.

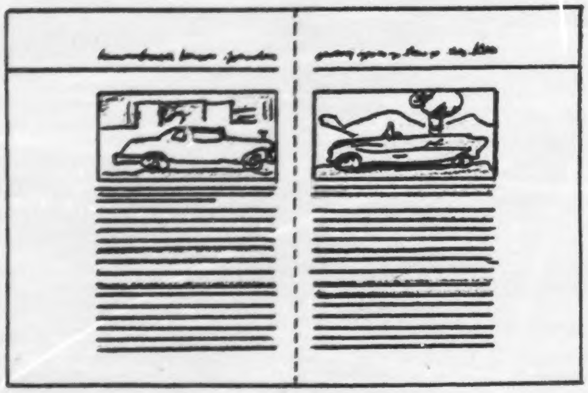


Fig. 4 *Rules may be used in arranging pages in a booklet*

A CAREFUL STUDY OF ALL THE SALES, DESIGN AND COST FACTORS INVOLVED IN EACH JOB WILL DETERMINE THE EXACT SIZE AND SHAPE; WHETHER TO BIND IT ON THE LONG OR SHORT SIDE, AND THE KIND OF BINDING METHOD TO USE; WHETHER TO USE WHITE OR COLORED PAPERS FOR THE COVER AND TEXT PAGES; WHETHER TO USE COLORED INKS; WHETHER TO USE SHAPES OTHER THAN THE COMMON RECTANGULAR ONE, WHETHER TO USE A SELF-MAILER OR TO PLAN AN ENVELOPE MAILING.

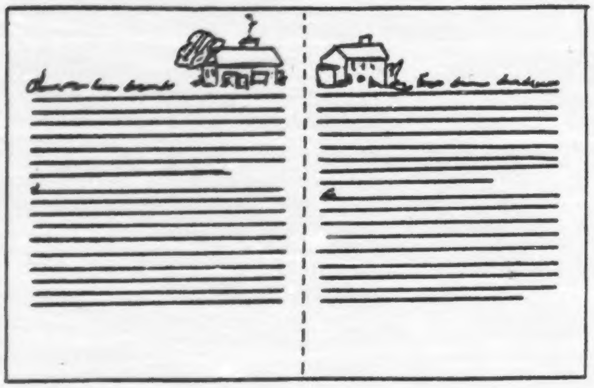


Fig. 3 *Booklet margins may be arranged in any suitable manner. They do not have to be arranged in the traditional book style.*

BEFORE DECIDING ON THE SIZE OF A BOOKLET, THE DESIGNER SHOULD CHECK TO MAKE CERTAIN THAT IT WOULD CUT ECONOMICALLY FROM A STANDARD SIZE SHEET, WITH THE GRAIN PARALLEL TO THE FOLD.

WORD GUIDE

SELDOM - NOT OFTEN; RARELY

INFORMATION

THE WEIGHT OF THE PAPER SHOULD BE CONSIDERED. IF THE BOOKLET HAS ONLY A FEW PAGES, IT CAN BE MADE TO APPEAR THICKER BY USING A BULKY PAPER, AND IF IT HAS MANY PAGES, THE DESIGNER MIGHT FEEL THAT THE PAPER SHOULD BE LESS BULKY AND LIGHTER. OF COURSE, THE WEIGHT OF THE FINISHED BOOKLET IS IMPORTANT BECAUSE OF THE COST OF POSTAGE.

BOOKLET LAYOUT IS A CHALLENGE TO THE LAYOUT PERSON BECAUSE HE/SHE MUST APPLY KNOWLEDGE OF ALL THE DESIGN PRINCIPLES AND GIVE THOUGHT TO MANY PRODUCTION PROBLEMS SELDOM CONSIDERED IN OTHER LAYOUT WORK.

WORD GUIDE

THUMBNAILS - BRIEF, ACCURATE SKETCHES

JOB STEPS

1. TAKE ALL EQUIPMENT AND MATERIALS TO YOUR WORK AREA.

2. MEET WITH THE INSTRUCTOR AND AGREE ON A SPECIFIC ASSIGNMENT OR PROJECT. IDEALLY THIS IS A LIVE JOB, WORKING WITH THE CUSTOMER.

3. MAKE YOUR THUMBNAILS.

4. MAKE YOUR ROUGH LAYOUT AND HAVE THE CUSTOMER OK IT OR MAKE SUGGESTED CHANGES.

5. MAKE YOUR FINAL COMPREHENSIVE LAYOUTS. OVERLAY AND SPEC.

graphics

unit: LAYOUT AND DESIGN

capital area career center

1401 07 032
module: 1401 07 032 3 **date:** FEBRUARY 1978 **level:** IV

skill title: ADVANCED COMBINATION LAYOUT

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO COMBINE ALL OF YOUR BASIC LAYOUT AND DESIGN SKILLS AND GRAPHICS EXPERIENCE TO MEET WITH A CUSTOMER AND COMPLETELY PLAN, LAYOUT AND DESIGN A JOB TO BE PRINTED TO TRADE STANDARDS.

AND IN ORDER TO DO THIS YOU WILL NEED:

AN OUTSIDE CUSTOMER WITH A PRODUCTION JOB TO BE DESIGNED AND PRINTED

ALL BASIC LAYOUT AND DESIGN TOOLS AND MATERIALS

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU CAN MEET WITH A CUSTOMER AND OBTAIN ALL NEEDED INFORMATION FOR A JOB TO BE DESIGNED.
2. YOU CAN CREATE THUMBNAILS, A ROUGH AND A FINAL COMPREHENSIVE LAYOUT TO TRADE STANDARDS FOR THE CUSTOMER.
3. YOU CAN MEET WITH THE CUSTOMER TO SUBMIT YOUR DESIGN AND MAKE ANY SUGGESTED CHANGES OR REVISIONS.
4. YOU CAN EVALUATE YOUR LAYOUT WITH THE COMPLETE JOB SAMPLE WHEN IT IS PRINTED.

A TAPE OF THIS MODULE IS AVIALABLE.

JOB STEPS

1. YOUR INSTRUCTOR WILL IDENTIFY A LINE PRODUCTION JOB AND INTRODUCE YOU TO THE CUSTOMER WHEN THIS JOB COMES IN.

2. MEET WITH THE CUSTOMER, HAVE SOME PAPER AND A PENCIL READY. FIND OUT EXACTLY WHAT THE JOB IS, HOW IT WILL BE USED, WHO WILL READ IT AND WHERE. TRY AND GET SOME SUGGESTIONS AND EXAMPLES OF WHAT THE CUSTOMER WOULD LIKE FOR A DESIGN. GET ALL NECESSARY INFORMATION FOR THIS JOB.

3. GIVE THE CUSTOMER YOUR NAME AND A DATE WHEN YOU WILL BE ABLE TO SHOW YOUR FINAL LAYOUT (AT LEAST 6 CLASS HOURS).

4. MAKE YOUR THUMBNAILS - THEN SELECT SEVERAL TO MAKE A ROUGH LAYOUT OF. HAVE YOUR INSTRUCTOR CRITICIZE YOUR ROUGH LAYOUTS AND REVIEW YOUR DESIGN OBJECTIVES.

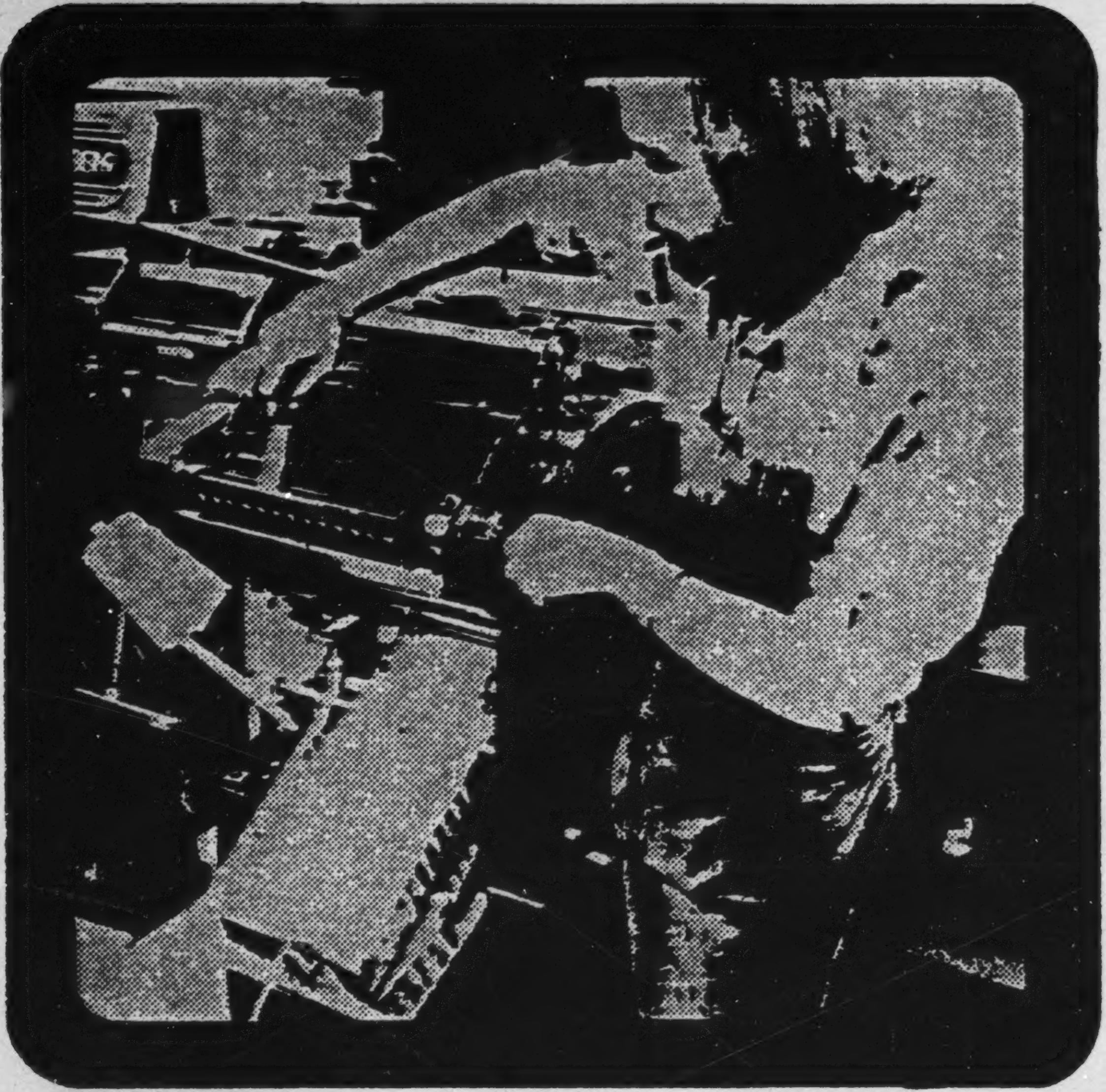
5. LAYOUT AND DESIGN TWO DIFFERENT FINAL COMPREHENSIVE LAYOUTS TO BE SUBMITTED TO THE CUSTOMER. HAVE YOUR INSTRUCTOR CHECK THESE BEFORE THE CUSTOMER SEES THEM.

6. YOUR COMPREHENSIVE LAYOUTS SHOULD SHOW THE FTS, BE IN THE ACTUAL COLORS, HAVE A TISSUE COVER, BE ON HEAVY PAPER AND PROPERLY MOUNTED AND PROTECTED. MAKE TWO PHOTOCOPIES OF EACH SO ANY CORRECTIONS CAN BE NOTED ON THESE (NEVER ON THE ORIGINAL) AND THE CUSTOMER MAY KEEP A COPY.

7. MEET WITH THE CUSTOMER, HAVE THE CUSTOMER SELECT WHICH LAYOUT BEST MEETS THEIR NEEDS. NOTE ANY CORRECTIONS OR CHANGES ON THE PHOTOCOPY, IF MINOR, HAVE THE CUSTOMER INITIAL THE COPY OR RETURN WHEN RE-DESIGNED.

JOB STEPS

8. SINCE THIS IS A LINE PRODUCTION JOB, IT WILL BE COMPOSED, SHOT AND PRINTED. YOU MAY COMPOSE AND PASTE-UP (MOD #1401 09 025) THIS JOB, ASK YOUR INSTRUCTOR. AFTER THE JOB IS PRINTED, COMPOSE YOUR FINAL LAYOUT WITH THE PRINTED JOB. YOUR INSTRUCTOR WILL REVIEW AND DISCUSS THIS WITH YOU FOR CREDIT AND EVALUATION.



graphics

unit: LAYOUT AND DESIGN

capital area career center

module: 1401 07 033
1401 07 033 3

date: 1/74

level: IV

skill title: ADVANCED NEWSPAPER LAYOUT

developed & written by: GLEN PETTIT

visuals by:

PERFORMANCE OBJECTIVE

YOU ARE GOING TO LEARN:

HOW TO COMPLETELY LAYOUT AND DESIGN A FOUR OR EIGHT PAGE NEWSPAPER.

AND IN ORDER TO DO THIS YOU WILL NEED:

A FOUR OR EIGHT PAGE NEWSPAPER TO BE COMPLETELY LAYED OUT

NEWSPAPER SAMPLES

BASIC DESIGN AND LAYOUT SHEETS

BASIC DESIGN AND LAYOUT EQUIPMENT

WE WILL KNOW YOU CAN DO IT WHEN:

1. YOU ATTRACTIVELY LAYOUT THE NEWSPAPER SO THAT THE PAGES ARE BALANCED WITH GOOD ARRANGEMENT.
2. YOU SEE TO IT THAT THE LAYOUT FOLLOWS ACCEPTED STANDARDS, IS NEAT, PROPERLY IDENTIFIED AND KEYED.

A TAPE OF THIS MODULE IS AVAILABLE.

INFORMATION

BEFORE PROCEEDING WITH THIS MODULE, BE SURE YOU HAVE READ AND COMPLETED MODULE #1401 07 030.

FOR EXTRA IDEAS, LOOK THROUGH THE NOTEBOOK OF SMALL NEWSPAPER SAMPLES.

YOU NEED TO FIRST CONSULT WITH THE INSTRUCTOR AS TO WHAT YOU WILL BE DOING. THERE MAY BE A LIVE JOB FOR A SMALL 11" X 17" FORMAT NEWSPAPER COMING IN SOON. IT IS BETTER TO WORK ON A LIVE JOB WITH DEADLINES AND ACTUAL MATERIAL. THIS MOD WOULD THEN BE FOLLOWED BY MOD #1401 07 017 "SIMPLE NEWSPAPER PASTE-UP (4 PAGE)", SO YOU WILL BE ABLE TO SEE THE FINAL PRINTED PRODUCT.

JOB STEPS

1. COLLECT YOUR MATERIALS AND GO TO YOUR WORK AREA.
2. MEET WITH THE INSTRUCTOR AND AGREE ON A SPECIFIC ASSIGNMENT.
3. LAYOUT AND DESIGN A SMALL 11" X 17" FORMAT NEWSPAPER WORKING WITH BOTH ROUGH AND FINAL COPY. HAVE AT LEAST 4 PAGES, 4 CUTS AND SEVERAL ADS.